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THE ART TREASURES

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MADISON SQUARE SOUTH, NEW YORK

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BEGINNING WEDNESDAY, MARCH 31, 1915

CONTINUING UNTIL THE DATE OF SALE

THE ART TREASURES

COLLECTED BY THE LATE

GENERAL BRAYTON IVES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THURSDAY, FRIDAY AND SATURDAY AFTERNOONS

APRIL 8, 9 AND 10, 1915

AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

CATALOGUE

OF

THE ART TREASURES

COLLECTED BY THE LATE

GENERAL BRAYTON IVES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE DATES HEREIN STATED

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANTS OF THE

AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY
1915

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AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

FIRST SESSION

THURSDAY AFTERNOON, APRIL 8, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 149 inclusive

CHINESE SNUFF BOTTLES

1. DECORATED SNUFF BOTTLE (Yung Cheng)

   Five-claw dragon pursuing the sacred pearl, painted in fine coral red on a brilliant white ground.

2. CYLINDRICAL SNUFF BOTTLE (K'ang-hsi)

   Decoration of dragon amidst cloud forms in *rouge de cuivre* and verdigris green.

3. DECORATED SNUFF BOTTLE (Yung Cheng)

   Flattened oviform. Stork and blooming lotus, painted in brilliant enamel colors.

4. BLUE AND WHITE SNUFF BOTTLE (Ch'ien-lung)

   Cylindrical shape. Decoration of a tiger, five claw dragon and cloud forms in brilliant blue over a brown crackled surface.

5. BLUE AND WHITE SNUFF BOTTLE (Ch'ien-lung)

   Cylindrical shape. Peonies and leaf scrolls in brilliant underglaze blue.

6. OVIFORM SNUFF BOTTLE (Ch'ien-lung)

   Invested with a monochrome glaze of liver red, with pearskin surface.

7. OVIFORM SNUFF BOTTLE (Ch'ien-lung)

   Coated with an iron rust glaze of fine even quality.

8. CYLINDRICAL SNUFF BOTTLE (K'ang-hsi)

Decoration of landscape and figures in underglaze blue and peach-bloom tint.

9. GALIPOT-FORM SNUFF BOTTLE (Ch'ien-lung)

Coated with a monochrome glaze of tea color.

10. CYLINDRICAL SNUFF BOTTLE (Ch'ien-lung)

Invested with a *rose soufflé* glaze.

11. DECORATED SNUFF BOTTLE (Ch'ien-lung)

Flattened oviform with decoration of festive and boating scenes in brilliant enamel colors; seal mark of the period.

12. BROWN CRACKLE SNUFF BOTTLE (Yung Cheng)

Lotus-leaf design with lotus-plant buds and a stork modelled in relief.

13. PORCELAIN SNUFF BOTTLE (Ch'ien-lung)

Brilliant white glaze. A four claw dragon modelled in relief and enamelled in coral red.

14. CAMELLIA LEAF GREEN SNUFF BOTTLE (Ch'ien-lung)

Cylindrical shape with corrugated surface, invested with a camellia-leaf green glaze applied over a minute crackle.

15. FEN-TING SNUFF BOTTLE (Yung Cheng)

Double fish shape. Ivory-white glaze applied over a fine brown crackle.

16. DECORATED SNUFF BOTTLE (Ch'ien-lung)

The Taoist immortals and a boating scene modelled in high relief and decorated in brilliant enamel colors.

17. FLAMBE OVOID SNUFF BOTTLE (Ch'ien-lung)

Dense porcelain, coated with a *flambé* glaze of red of the *sang-de-bœuf* type, and purple.

18. HAIR CRYSTAL SNUFF BOTTLE (Ch'ien-lung)

In design of a double-lobed gourd; highly polished surface.

19. BROWN AGATE SNUFF BOTTLE (Ch'ien-lung)

Flattened oviform, with two mask and ring handles carved in relief.

20. BLOODSTONE SNUFF BOTTLE (Ch'ien-lung)

Double-lobed gourd shape; highly polished surface.

21. ROCK-CRYSTAL SNUFF BOTTLE (Ch'ien-lung)

Flattened oviform, with two mask and ring handles carved in relief. Clear texture.

22. AGATE SNUFF BOTTLE (Ch'ien-lung)

Red, green, brown and white texture. Highly polished.

23. CARNELIAN SNUFF BOTTLE (Ch'ien-lung)

Oviform shape. Pine, deer, bats and Shou, the emblems of long life, carved in low relief.

24. HAIR CRYSTAL SNUFF BOTTLE (Ch'ien-lung)

Ovoid shape; highly polished. A conventional bat carved in relief.

25. BROWN AGATE SNUFF BOTTLE (Ch'ien-lung)

Flattened oviform shape. Highly polished.

26. GREY AGATE SNUFF BOTTLE (Ch'ien-lung)

Figures of the long-lived couple, pine tree and rocks carved in relief in the brown matrix.

27. CARNELIAN SNUFF BOTTLE (Ch'ien-lung)

Carved in the shape of a goldfish. Lotus leaf and buds in relief in the white matrix.

28. AMBER SNUFF BOTTLE (Ch'ien-lung)

Oviform shape. Golden yellow texture; highly polished and with two mask and ring handles carved in relief.

29. LARGE AGATE SNUFF BOTTLE (Ch'ien-lung)

Grey and white, with two mask and ring handles carved in relief, and a highly polished surface.

30. GREY AGATE SNUFF BOTTLE (Ch'ien-lung)

Flattened shape. Two crows carved in relief in the black matrix. Highly polished surface.

31. LARGE CAMPHOR GLASS SNUFF BOTTLE (Ch'ien-lung)

Mask and ring handles carved in low relief. Highly polished surface.

32. LARGE AGATE SNUFF BOTTLE (Ch'ien-lung)

Mottled blue, red and brown texture. Two mask and ring handles carved in high relief.

BLUE AND WHITE PORCELAINS

33. BLUE AND WHITE MINIATURE GLOBULAR COUPE (Ch'ien-lung)

Of thin hard paste, decorated with grape vine in bearing, squirrel and butterfly delicately pencilled in two shades of underglaze blue.

34. BLUE AND WHITE MINIATURE PLATE (Ch'ien-lung)

Thin hard paste. Floral designs painted in two shades of cobalt blue.

35. TWO SPECIMENS OF BLUE AND WHITE PORCELAIN (Yung Cheng)

In original Chinese case. Consists of a cylindrical snuff bottle of soft paste, decorated with a landscape in fine underglaze blue over a crackled surface, and a miniature dish of soft paste, with figures in a garden painted in brilliant blue.

36. BLUE AND WHITE MINIATURE VASE (Ch'ien-lung)

Clear white hard paste, landscape and river view in fine underglaze blue.

37. SMALL BLUE AND WHITE COUPE (K'ang-hsi)

Globular shape. Of semi-eggshell porcelain. Decoration of garden scene and figures of a dignitary and children in two shades of cobalt blue.

38. SMALL BLUE AND WHITE VASE (Ch'ien-lung)

Soft paste type. Finely pencilled decoration of large lotus flowers and scrolls in two shades of underglaze blue.

Height, 3¾ inches.

39. BLUE AND WHITE OVIFORM JAR (K'ang-hsi)

Clear white hard paste. Coated with a brilliant white glaze, and decorated in fine quality underglaze blue, with figures of two kylins, rocks rising from a turbulent sea, cloud forms and the pearl of omnipotence. Has teakwood cover.

Height, 5½ inches.

40. BLUE AND WHITE BOTTLE-SHAPED VASE (Ch'ien-lung)

Graceful oviform with tall slender neck. Decoration of tree peonies and rockeries finely painted in two shades of brilliant underglaze blue.

Height, 7 inches.

41. BLUE AND WHITE HAWTHORN JAR (Ch'ien-lung)

Small oviform with cap shape cover. Opaque blue ground with hawthorn blossoms in reserve.

Height, 5 inches.

42. BLUE AND WHITE PEAR-SHAPED VASE (Ch'ien-lung)

Thin hard paste. "The Hundred Antiques" decoration painted in brilliant blue.

Height, 7¼ inches.

From the Startsaff Collection Sale, New York, 1904.

43. BLUE AND WHITE BOTTLE-SHAPED VASE (Ch'ien-lung)

Dense hard paste. Decoration of Persian motives in underglaze blue. Two rings of brown encircling the shoulder and one of the same color round the neck.

Height, 7½ inches.

44. BOTTLE-SHAPED VASE (Ch'ien-lung)

Globular body with tall tubular neck. Invested with a tea-color glaze of even quality. Engraved seal mark of the period.

Height, 7½ inches.

45. BLUE AND WHITE VASE (Ch'ien-lung)

Ovoid form, with trumpet-shaped neck. Thin white hard paste of exceedingly fine quality and profusely decorated under the glaze, with floral and leaf scrolls and borders of palmettes.

Height, 7½ *inches.*

From the Art House of Thomas B. Clarke.

46. BLUE AND WHITE OVIFORM VASE (Ch'ien-lung)

Thin white hard paste. On the body of vase painted in brilliant underglaze blue are clusters of pomegranates and Buddha's-hand fruit. Round the shoulder and neck are bands of sceptre head scrolls and palmettes and encircling the foot a border of gadroons.

Height, 8½ *inches.*

From the Art House of Thomas B. Clarke.

47. BLUE AND WHITE VASE (K'ang-hsi)

Graceful oviform, with trumpet-shaped neck of exceedingly fine hard paste and beautifully decorated in underglaze blue of brilliant quality. The embellishment consisting of various ornaments known as the "Hundred Antiques" and the Buddhistic symbols of happy augury.

Height, 10¼ *inches.*

From the Art House of Thomas B. Clarke.

48. BEAUTIFUL BLUE AND WHITE AMPHORA (K'ang-hsi)

Of graceful outline and finished technique. It is of fine quality hard paste and coated with a pure white glaze. The decoration, which is beautifully drawn and painted in underglaze blue of brilliant quality, consists of three large conventional lotus flowers amid a profusion of tendrils and leafy scrolls. The neck is encircled by a band of palmettes and round the foot is a wide border of gadroons.

Height, 10 *inches.*

From the Art House of Thomas B. Clarke.

49. UNIQUE BLUE AND WHITE PEAR-SHAPE VASE (Yung Cheng)

Hard paste of almost eggshell thinness. Beautifully decorated with floral wreaths surrounding undecorated reserves, and branches of peonies filling the intervening spaces, exquisitely executed in two shades of underglaze blue on a brilliant white ground.

Height, 10¾ *inches.*

50. PAIR BLUE AND WHITE GLOBULAR BOTTLES (K'ang-hsi)

Ornate decoration of conventional ornaments and foliations, carefully spaced on the white body, with successive borders encircling the tapering neck, all in brilliant pigment beneath a lustrous glaze. Have carved stands.

Height, 11¾ *inches.*

From the S. S. Carvalho Collection, New York, 1914.

51. BLUE AND WHITE CLUB-SHAPE VASE (K'ang-hsi)

Clear white hard paste. Profusely decorated in reserve and outline drawing with peonies, dragons and floral medallions on a ground of brilliant opaque mazarine blue. The shoulder is encircled by a border of sceptre head scrolls and the neck and mouth by bands of gadroon and fret pattern.

Height, 18 *inches.*

52. BLUE AND WHITE CLUB-SHAPE VASE (K'ang-hsi)

Of clear white hard paste. The body of the vase is decorated with papyrus leaves, and scrolls executed in two shades of cobalt blue applied under and over the glaze.

Height, 18 *inches.*

53. GRACEFUL BLUE AND WHITE TALL VASE (Early K'ang-hsi)

Of an inverted elongated-pear shape, tapering gently from the high shoulder to a low and narrow waist which recurves into a slightly spreading foot, the shoulder, which also is narrow, supporting a high cylindrical and very slightly spreading neck. Pure white dense, resonant porcelain, painted in pale cobalt and brilliant sapphire colors with the sense of an historical or legendary incident of days of conquest, in which twelve figures appear in bold and expressive execution. Beneath a blue brocaded canopy a coquettish beauty kneels before a personage who eyes her with such intensity of interest it is difficult to tell whether he had rather embrace her and raise her to honors or cut off her fair head. Around him are warriors with battle-axes, standards and gonfalons, while below, half screened among trees and rocks, are more battle-axes amid further panoply of war. Mark within the double ring in blue beneath the foot, *Ta-Ming Chia Ching nien-chih* (apocryphal).

Height, 20½ *inches.*

From the S. S. Carvalho Collection, New York, 1914.

54. PAIR BLUE AND WHITE DEEP PLATES (K'ang-hsi)

Sonorous hard paste. Luxuriantly decorated in lustrous cobalt of opaque quality on a brilliant white ground. The embellishment consists of large lotus flowers amid bold leafy scrolls, and arranged so as to display in each flower the cup-shaped fruit studded with the seeds in the midst of a whorl of petals. Underneath the foot is an unglazed groove characteristic of the best specimens of the K'ang-hsi period.

Diameter, 15 *inches.*

55. PAIR BLUE AND WHITE PLATES (Yung Cheng)

Brilliant mazarine blue ground, with flowers and leaf scrolls in white reserve. Underneath the foot six character mark of the period, painted in underglaze blue.

Diameter, 13 *inches.*

56. BLUE AND WHITE PLATE (K'ang-hsi)

Thin sonorous porcelain. Decoration of conventional peonies and leaf scrolls, painted in two shades of underglaze blue.

Diameter, 14 *inches.*

57. LARGE BLUE AND WHITE DEEP PLATE (Ch'ien-lung)

Dense sonorous porcelain. Finely painted decoration of floral and leaf scrolls, in brilliant cobalt blue. Underneath the foot a seal mark of the period.

Diameter, 16 *inches.*

58. LARGE BLUE AND WHITE DEEP PLATE (Yung Cheng)

Dense sonorous hard paste. Decorated in brilliant underglaze blue with melon vine in bearing. A wide band of floral and leaf scroll and an outer band of wave design. Bears a six-character mark of the period.

Diameter, 17¾ *inches.*

59. LARGE BLUE AND WHITE DEEP PLATE (Ch'ien-lung)

Dense hard paste. Decoration of five claw dragons, cloud form, five emblems and Shou, painted in brilliant blue applied under the glaze. Bears a seal mark of the period.

Diameter, 17½ *inches.*

EXTRAORDINARY SPECIMENS OF DECORATED PORCELAINS

60. DECORATED SMALL BOWL (Yung Cheng)

Semi-eggshell porcelain. The outer surface decorated with figures of the Eight Immortals exquisitely painted in enamel colors of the *famille rose*. Has teakwood stand.

61. EGGSHELL PORCELAIN BOWL (Yung Cheng)

Decoration of lilies and other flowers and grasses finely painted in enamel colors over a brilliant white glaze.

Height, 2¼ inches; diameter, 3½ inches.

62. ROUGE BOX (K'ang-hsi)

Semi-globular shape. Of hard paste invested with an iridescent blue glaze, decorated with reserve bands of peony scrolls, and on the cover with a large peony worked in relief in the paste.

Diameter, 4 inches.

63. DECORATED JAR (K'ang-hsi)

Low cylindrical shape with broad mouth and four mask-head handles. Thick hard paste. Decorated with numerous twigs of persimmon fruit, finely painted in coral-red, green, yellow and black. Has wood cover.

Height, 6¾ inches; diameter, 9 inches.

64. SUPERB DECORATED SMALL GALIPOT (Ch'ien-lung)

Pure white hard paste, of exceedingly fine quality. Decoration of mountain landscape, with palaces and pagodas and river view in the foreground, beautifully executed in fine enamel colors and enhanced by touches of gilding. An inscription stating that the decoration is the artist's conception of the summer palaces as they appeared in the fifth century is pencilled in black. Underneath the foot a seal mark of the period.

Height, 5¼ inches.

From the Richard Bennett Collection of London.

Purchased from M. Dreicer & Co., New York agents for Gorer of London.

65. EXQUISITELY DECORATED OVIFORM VASE (Ch'ien-lung)

Of exceedingly fine thin porcelain, exquisitely decorated with mountain scenery showing the famous nine step mountains and river view in winter artistically executed in delicately blended enamel colors, and a poem pencilled in black.

Height, 6¼ inches.

From the Richard Bennett Collection of London.

Purchased from Gorer of London.

66. SUPERB DECORATED GALIPOT (Yung Cheng)

Beautifully decorated with a figure of the Sacred Elephant in a recumbent position and his keeper, artistically painted in the enamel colors of the *famille rose* enhanced by gilding. Underneath the foot the six-character mark within a blue circle.

Height, 6¼ inches.

67. EGGSHELL ROSE BACK PLATE (Yung Cheng)

Beautifully embellished with sprays of peonies and chrysantheum flowers, painted in naturalistic colors, the under border invested with a *rose-du-Barry* glaze of very even quality.

Diameter, 8 inches.

68. SUPERB MANDARIN EGGSHELL VASE (Yung Cheng)

Of graceful oviform, and exquisitely decorated, in the beautiful enamel colors of the *famille rose*, with scenes depicting a musical party of Chinese ladies, children and domestic scenes. The neck and shoulder embellished with sceptre head scrolls and floral patterns, delicately pencilled in gold. (Slight repair at lip.)

Height, 8½ inches.

69. PAIR IMPERIAL DECORATED BOWLS (K'ang-hsi)

Of thin sonorous porcelain and beautifully decorated in brilliant enamel colors of the *famille verte*. The embellishment consisting of branches of persimmons and a rich-plumaged bird perched thereon. Underneath the foot within a double circle is a six-character mark of the period.

Height, 3½ inches; diameter, 8 inches.

70. PAIR OVOID JARS WITH THEIR OWN ORIGINAL COVERS

(Chia-Ch'ing)

Decorated in over and underglaze painting with fruit trees, flowers and the sacred fungus, growing among rocks, and with butterflies in *aubergine*, pale yellow, green and dark orange-yellow with a coral trend. The covers, inset, have a similar decoration and a knob handle.

Height, 5¼ inches.

From the S. S. Carvalho Collection, New York, 1914.

71. DECORATED BOWL (K'ang-hsi)

Thin sonorous porcelain. Decoration of branches of fruits and flowers, finely painted in brilliant enamel colors of the *famille verte*. Six-character mark.

Diameter, 7 inches.

From the S. S. Carvalho Collection, New York, 1914.

72. FAMILLE VERTE GALIPOT (K'ang-hsi)

Of graceful shape and fine quality of porcelain. It is invested with a pale yellow glaze, of opaque iridescent quality, over which is a decoration of two four-claw dragons, amid fire emblems, in pursuit of the pearl of omnipotence, etched in the paste and enamelled in the colors of the *famille verte*. Underneath the foot pencilled in underglaze blue is a six-character mark of the period.

Height, 9¼ inches.

Purchased from M. Dreicer & Co., New York agents for Gorer of London.

73. SUPERB DECORATED VASE (Ch'ien-lung)

Graceful oviform, with tubular neck, slightly flaring at mouth. It is of thin white hard paste of exceedingly fine quality, and is decorated with a scene depicting a pilgrimage to a temple, and mountainous landscape, showing various temples and palaces, trees in luxuriant foliage, and a river view, all exquisitely executed in brilliant enamel colors. A poem dedicated to the occasion pencilled in black. Underneath the foot a seal mark of the period.

Height, 8¾ inches.

From the Richard Bennett Collection of London.

Purchased from Gorer of London.

74. FAMILLE-NOIRE AMPHORA (K'ang-hsi).

Of graceful shape and finished technique. Invested with a brilliant black glaze over which is an artistically executed decoration of a bold horned dragon, and a phœnix, the emblems of the Emperor and Empress, amid fire emblems and in pursuit of the effulgent pearl, all beautifully painted in the brilliant enamel colors of the *famille verte*. Underneath the foot a hall mark in vermilion.

Height, 10 *inches*.

From the George R. Davis Collection, London.

Purchased from M. Dreicer & Co., New York agents for Gorer of London.

75. PAIR IMPERIAL BOWLS (Yung Cheng)

Thin sonorous porcelain of the shape of the famous Yung-lo (1403-1424) bowls. The outer surface decorated with two bold five-clawed dragons, rising from the sea amid cloud forms and fire emblems, in pursuit of the sacred pearl, all of which is artistically executed in brilliant enamel colors and underglaze blue. Six-character mark underneath the foot.

Diameter, 7⅝ *inches*.

From the S. S. Carvalho Collection, New York, 1914.

76. IMPERIAL YELLOW PLATE (K'ang-hsi)

Two five-clawed dragons, fire emblems and the sacred pearl, painted in brilliant underglaze blue. Four-character and ring mark underneath the foot.

Diameter, 8¼ *inches*

From the S. S. Carvalho Collection, New York, 1914.

77. DECORATED OVIFORM VASE (Yung Cheng)

With two gilt and mask-head and ring handles. Clear white hard paste. Decoration of equestrian figures painted in various enamel colors. Underneath the foot six-character mark of the period.

Height, 10½ *inches*.

78. PAIR OVIFORM DECORATED VASES (Ch'ien-lung)

From the Richard Bennett Collection and described in the catalogue of that collection as follows:

"A pair of oviform vases with short straight necks, the whole covered with a design in brilliant enamels of pomegranate on branches, which are divided with superbly drawn figures of butter-

flies. The glaze is pure and very brilliant. Ch'ien-Lung period (XVIII Century)." Formerly in the Summer Palace, Peking. The palace labels are still on the bases of the vases.

Height, 10½ *inches.*

Purchased from Gorer of London.

79. DECORATED INCENSE BURNER (Ch'ien-lung)

Quadrilateral shape, with cover, on four tall feet. It is of dense hard paste and enamelled with an Imperial yellow glaze and is decorated in underglaze blue with conventional flowers and leafy scrolls. The cover is surmounted by a seated kylin.

Height, 11 *inches.*

80. DECORATED JAR (K'ang-hsi)

Oviform of hard paste porcelain. Decoration of conventional lotus and leaf scrolls in enamel colors of the *famille verte.* Has carved teakwood cover.

Height, 9¼ *inches; diameter,* 8¼ *inches.*

81. FAMILLE VERTE OVIFORM JAR AND COVER (K'ang-hsi)

From the Richard Bennett Collection and described in the catalogue of that collection as follows:

"A unique oviform jar and cover, decorated with Ho-Ho and other birds, and the spreading branches of the peony tree, on which are blossoms in various colours. At the back are lotus flowers. Surrounding the foot is a Grecian key design in black on a green background, and on the shoulder is a broad band containing formal flowers relieved with panels in which are small birds. This band is edged with a broad green margin. Surrounding the lip is a band of Joey heads in green and yellow. On the cover is a formal floral design in various colours, whilst surrounding the knob, which is of delicate green, is a band of Joey heads in green and yellow. The border consists of a diaper pattern band in aubergine and green with yellow chrysanthemums, intersected with four small reserves containing flowers. The quality of this jar is unsurpassable, and of its character it is acknowledged to be the finest known example. K'ang-hsi period."

Cover shows slight repair on the edge.

Height, 11¼ *inches.*

Purchased from Gorer of London.

82. UNIQUE FAMILLE VERTE BOTTLE-SHAPED VASE (K'ang-hsi)

From the Richard Bennett Collection and described in the catalogue of that collection as follows:

"A unique bottle-shaped vase, the body in four sections, each of which is divided by a narrow band of yellow enamel. The decoration in these panels consists of altar baskets of flowers most superbly drawn and enamelled. Between each of these panels, which are in relief, are pendeloques, on which are butterflies in various colours on a stippled background. At the bottom of the neck are large leaves in high relief in green, aubergine, and yellow, relieved with gold. The lip, which is fashioned to represent a tulip, is stippled with black on pale green, and ornamented with the flowering branches of the hawthorn tree in various colours. K'ang-hsi period."

Height, 11 *inches.*

Purchased from Gorer of London.

83. GOURD-SHAPED MILLE-FLEURS VASE (Ch'ien-lung)

From the Richard Bennett Collection and described in the catalogue of that collection as follows:

"A gourd shape vase, covered entirely with a floral design representing a huge bouquet, this style of decoration being generally known under the term of Mille Fleurs. Ch'ien-lung period (XVIII Century)." Slight repair at lip.

Height, 13 *inches.*

Purchased from Gorer of London.

84. FAMILLE VERTE DEEP PLATE (K'ang-hsi)

Of sonorous hard paste, and invested with a lustrous yellow glaze, over which is an artistically painted embellishment executed in the brilliant enamel colors characteristic of the K'ang-hsi period. The decoration consists of two pheasants, tree peonies, rockeries, branch of plum blossoms, and a poem. A wide border of coral-red is enhanced by a reserve decoration of lotus scrolls and several dragons.

Diameter, 15 *inches.*

Purchased from M. Dreicer & Co., New York agents for Gorer of London.

85. TALL FAMILLE VERTE VASE (K'ang-hsi)

From the Sir William Bennett Collection and described in the catalogue of that collection as follows:

"A vase of pear shape body tapering towards the base and expanding at the foot, with a short neck, having a slightly expanded lip. This is of a rich quality *famille verte*, and is divided into numerous panels, containing fabulous animals, flowers, Ho Ho birds, and other designs. K'ang-hsi period (XVII Century). A notable feature in this vase is the predominance of the brilliant blue enamel."

Height, 17¾ *inches.*

Purchased from Gorer of London.

86. TALL SLENDER DECORATED VASE (Yung Cheng)

Purchased from Gorer of London and described by him as follows:

"A tall vase of graceful shape, decorated with large figures of Court Ladies and Children, above is a branch of Fungus, meaning 'longevity.' At the back is a Temple Flower Vase and Table. All most exquisitely executed in brilliant, colored enamels of *famille rose*. Yung-Chêng (Early XVIII Century)."

Height, 17½ *inches.*

87. PAIR DECORATED CLUB-SHAPED VASES (K'ang-hsi)

Hard paste porcelain, coated with a brilliant white glaze, over which is a decoration of Fu-Lu-Shou and the attendants, and draped panels and Sanscrit characters, executed in various tones and coral red.

Height, 17½ *inches.*

88. FAMILLE VERTE CLUB-SHAPED VASE (K'ang-hsi)

The body of the vase is decorated in the brilliant five-color enamels with a scene depicting an assemblage of mounted warriors and their attendants, pine trees, and rockeries. The neck of the vase decorated with trees, rocks and river view, and the shoulder with reserves of bamboo branches in black, and single blossoms in coral red imposed upon a green and black diapered ground.

Height, 18¼ *inches.*

89. UNIQUE TALL SLENDER DECORATED VASE (K'ang-hsi)

From the Richard Bennett Collection and described in the catalogue of that collection as follows:

"A tall slender vase, of exceedingly graceful form, the body covered with a scale pattern design in aubergine. The decoration, heavily enameled, consists of altar utensils, the principal feature of which is the representation of a square bronze-shaped beaker containing peacock feathers. This, and also the other objects, is in various colours, the whole most exquisitely drawn. The slightly spreading foot has a band of Joey heads with a trellis design border above in green and black. Springing from this, and extending about an inch and a half up the vase, is a large trellis pattern design in green and black on a salmon colour background. Around the lip is a broad band enamelled in black to represent shark-skin, with dragons in *rouge de fer*. Under this band is another of Joey heads in black on green. On carved wood stand. A unique example. K'ang-hsi period."

Height, 18 *inches.*

Purchased from Gorer of London.

90. EXTRAORDINARY FAMILLE VERTE CLUB-SHAPED VASE (K'ang-hsi)

Purchased from Gorer of London, and described by him as follows:

"A rouleau shape vase most superbly enamelled in all the colors of the *famille verte*. The background is of rich *aubergine* covered entirely with a small floral design in black. There is on either side a large panel, containing the figure of a lady playing with children, and these are divided by two small panels, one pomegranate and the other leaf shape, the former having altar utensils and the latter sprays of flowers. Coming over the shoulder is a deep lambrequin design representing brocade. The neck has two small panels on a diaper background, which also represents brocade; dividing these panels on either side is a large dragon with bifurcated tail. Early K'ang-hsi period (XVII Century). From the Sir William Bennett and Hamilton Palace collections. This vase is generally known as the 'Hamilton Palace' vase, and is without doubt the finest specimen of *famille verte* in existence. The scheme of decoration is unique."

Height, 19 *inches.*

91. PAIR TALL FAMILLE VERTE VASES WITH COVERS (K'ang-hsi)

Purchased from Gorer of London, and described by him as follows:
"A pair of tall vases and covers, decorated with four large panels, containing figures of court ladies in official robes; these divided with bands of a bold trellis design, ornamented with flowers and altar utensils. Above is a broad band containing formal flowers on a stippled green background, this divided by four reserves, each containing a fabulous animal. Above this, and going up the neck, are acanthus leaves. At the base is a broad deep band containing four larger reserves in which are flowers of the four seasons, and these are divided by a black pencilled design on a green background. The covers, which are surmounted by small yellow kylins, are treated in keeping with the vases, the whole enamelled in rich *famille verte* colors. K'ang-hsi period (XVII Century)."
The vases show fire cracks on necks, and the covers have both been repaired.

Height, 21 *inches.*

92. NOBLE PEAR-SHAPED VASE (Yung-Cheng)

Dense hard paste and invested with a brilliant white glaze, over which is a decoration beautifully executed in enamel colors of the *famille rose*, depicting the abode of the Immortals and their attendant disciples, Si-Wang-Mu, and other legendary subjects.

Height, 25½ *inches; diameter*, 14 *inches.*

From the Trapnell Collection, London, and formerly the property of the great Chinese statesman, Li Hung-Chang.

Purchased from Gorer of London.

93. GRAND FAMILLE VERTE CLUB-SHAPED VASE (K'ang-hsi)

Purchased from Gorer of London, and described by him as follows:
"A large size rouleau shape vase, profusely decorated with figures of court nobles and ladies waiting an audience of the Emperor K'ang-hsi, who is seen in the upper portion in the interior of the palace, and at his rear are two boy attendants. Immediately on the left of this is a terrace with the Empress seated, attended by three court ladies. On the other side of the vase is a landscape. Around the shoulder is a broad band containing figures of dragons in various colors on a stippled background, which is again ornamented with red hawthorn. On the neck are three of the great Buddhistic disciples, with boys who bring tribute. K'ang-hsi

period. A remarkable feature of this vase is the numerous headdresses, which are all shown in black enamel, and it would be impossible to find more superb quality enamels."

Height, 29 inches.

From the Sir William Bennett Collection, London.

SINGLE COLOR PORCELAINS

94. SOFT PASTE COUPE (Yung Cheng)

Pure white crackled glaze. A dragon and iris in relief round the shoulder.

95. TRIPOD MINIATURE PERFUME BURNER (Ch'ien-lung)

Invested with a turquoise-blue glaze.

Height, 3 inches.

96. MELON-SHAPED VASE (Ch'ien-lung)

Invested with an orange yellow glaze. Vine in bearing incised in the paste.

Height, 3¾ inches.

97. SMALL OVIFORM VASE (Ch'ien-lung)

Invested with an iron rust glaze of even quality.

Height, 4¼ inches.

98. SMALL BOTTLE-SHAPED VASE (Ch'ien-lung)

Coated with a mustard yellow glaze, which is minutely crackled throughout.

Height, 4¼ inches.

99. CELADON TEA JAR (Ch'ien-lung)

Oviform with cap shape cover. Coated with a sea green glaze under which is a decoration of flowers and leaf scrolls incised in the paste.

Height, 4 inches.

100. PURE WHITE VASE (Ch'ien-lung)

Miniature bottle shape, with tall tubular neck. Round the body etched in the paste under the glaze is a horned dragon. Underneath the foot four-character mark of Chêng-hua. (Apocryphal.)

Height, 4½ inches.

101. LIVER-RED MINIATURE BOTTLE (Ch'ien-lung)

Globular body with slender tubular neck. Invested with a brilliant monochrome glaze of liver-red color.

Height, 4½ inches.

102. COMPRESSED BOTTLE-FORM WHITE VASE (Ch'ien-lung)

Squat ovoidal body and tubular neck, on short circular foot. Coated with a white, unctuous glaze, crackled throughout. Has teakwood stand.

Height, 4 inches.

From the S. S. Carvalho Collection, New York, 1914.

103. ROSE-COLOR BOWL WITH COVER (Yung Cheng)

Of semi-eggshell porcelain. The outer surface invested with a rose-color *soufflé* glaze of fine and even quality. Six-character mark of the period painted in blue underneath the foot.

Height, 3½ inches; diameter, 3¾ inches.

104. BRILLIANT GREEN BOWL (Ch'ien-lung)

Hexagonal shape. The outer surface invested with a brilliant green glaze applied over a crackle surface and the inner surface coated with a gray crackle glaze. Bears a Hall mark, pencilled in underglaze blue.

Height, 3½ inches; diameter, 7 inches.

105—TURQUOISE-BLUE BOTTLE-SHAPED VASE (Ch'ien-lung)

Globular body, with tall tubular neck. Coated with a turquoise-blue glaze of brilliant quality applied over a minutely crackled surface.

Height, 5½ inches.

106. SMALL MIRROR-BLACK VASE (Ch'ien-lung)

Graceful oviform, with short trumpet-shaped neck. Of thin hard paste and invested with a mirror-black glaze of brilliant quality.

Height, 5¼ inches.

107. SMALL LAPIS-BLUE VASE (Ch'ien-lung)

Graceful pear-shape and spreading mouth. Covered with a monochrome glaze of lapis-blue of lustrous quality and evenly applied.

Height, 6 inches.

108. WRITER'S PEACHBLOOM WATER DISH (K'ang-hsi)

Low circular shape, with broad mouth. Invested with the typical peachbloom glaze, and exhibiting markings of a lighter tone, and fleckings of verdigris green. Underneath the foot is a six-character mark of the period in underglaze blue. Has teakwood stand and cover.

Height, 4½ inches.

109. WRITER'S CLAIR-DE-LUNE WATER DISH (K'ang-hsi)

Low circular shape with broad mouth. The inner and outer surface is invested with a monochrome glaze of *clair-de-lune*. Underneath the foot six-character mark of the period.

Diameter, 4½ inches.

110. WRITER'S WATER BOTTLE (K'ang-hsi)

Semi-globular shape. In pure white hard paste, ornamented with three disks of archaic dragons, worked in relief in the paste. A form seldom found except in peachbloom specimens. Underneath the foot a six-character mark of the period painted in blue.

Height, 3½ inches; diameter, 5 inches.

111. RARE TURQUOISE BOTTLE (K'ang-hsi)

In bulbous pear or graceful gourd shape, drawn into a tall, slender neck: luxuriant floral scrolls and foliations etched and modelled in the paste; flooded with a lustrous glaze of delicate, mottled turquoise, which, deepening in the incisions, emphasizes the outlines and details of the decoration. Has stand.

Height, 6½ inches.

From the S. S. Carvalho Collection, New York, 1914.

112. OVIFORM VASE WITH TRUMPET NECK (Yung Cheng)

Clear white hard paste, invested with a monochrome glaze of coral red of fine quality and varying tone.

Height, 5¾ inches.

113. OVIFORM CRACKLE VASE (Ch'ien-lung)

Invested with a pale celadon glaze over a boldly crackled surface and decorated with floral sprays in blue and brown.

Height, 7¾ inches.

114. MIRROR-BLACK VASE (K'ang-hsi)

Somewhat of amphora-shape without handles. Tall ovoidal body on flat foot recessed underneath, with flattened shoulder, short neck and wide trumpet-lip. Brilliant mirror-black glaze of *peau d'orange* surface, flowing evenly from the white-glazed lip to the perfect foot which underneath has a white glaze.

Height, 7¾ inches.

From the Edward Range Collection, New York, 1914.

115. LAPIS-BLUE BOTTLE (Yung Cheng)

Globular-ovoidal body of graceful and dignified proportions, the tubular neck with just a suggestion of upward expansion. Clear, musical porcelain, with a wonderfully even, clear and brilliant lapis-lazuli glaze of great depth of color and smooth, mirror-surface. Interior of neck glazed in a fine white.

Height, 7½ inches.

From the Edward Range Collection, New York, 1915.

116. TEA-COLOR VASE (Ch'ien-lung)

Inverted pear-shape, with short flaring neck and spreading base. Of dense hard paste and coated with a *soufflé* tea-color glaze of even quality.

Height, 8¾ inches.

117. ROSE-COLOR VASE (Yung Cheng)

Inverted pear-shape, with short neck and broad mouth. Invested with a monochrome glaze of deep rose-color and orange-peel surface, evenly applied and leaving a defined white rim round the mouth.

Height, 8 inches.

118. MAZARINE BLUE VASE (Ch'ien-lung)

Graceful bottle-shape, of clear white hard paste and invested with a monochrome glaze of mazarine blue of brilliant quality.

Height, 8¾ inches.

119. OVIFORM EMERALD-GREEN JAR

Purchased from M. Dreicer & Co., New York agents for Gorer of London, and described by them as follows:

"A very important oviform vase covered with an emerald green glaze over a coarse crackle. Ming period."

Height, 8 inches; diameter, 6¾ inches.

From the collection of George R. Davis, London.

120. LAPIS-BLUE BOTTLE (Ch'ien-lung)

Globular-ovoidal body and tubular neck. Clear hard paste of sonorous quality, coated with a lustrous glaze in bright lapis-lazuli hue, with the grey trend in strong evidence and a *peau-d'orange* surface.

Height, 8¼ inches.

From the Edward Runge Collection, New York, 1914.

121. MIRROR-BLACK OVIFORM VASE (Yung Cheng)

Coated with a monochrome glaze of brilliant quality and decorated with a figure of a Chinese lady, stork and symbolical bats worked in relief in the paste, and pencilled in *bleu-de-Nankin* and *rouge-de-cuivre*. Bears seal mark of the period.

Height, 8½ inches.

122. BOTTLE-SHAPED VASE (Sung Type)

Globular body, with tall slender neck. Coated with a thick glaze of ivory-white tone under which is a decoration of peonies etched in the paste.

Height, 9 inches.

123. QUADRILATERAL POTTERY VASE (Ming Type)

With two mask and ring handles, and on a permanent shaped stand. Invested with a brown metallic glaze.

Height, 10¾ inches.

124. ROSE-COLOR VASE (Yung Cheng)

Graceful pear-shape, with spreading mouth and receding base. Invested with a monochrome glaze of rose color. Underneath the foot a six-character mark of the period. (Repaired at lip.)

Height, 12 inches.

125. DEEP VIOLET-COLOR VASE (Ch'ien-lung)

Of graceful pear-shape and sonorous hard paste. Invested with a monochrome glaze of deep violet color evenly applied and running over into the mouth of the vase. Underneath the foot an incised seal mark of the period.

Height, 11½ *inches.*

126. IMPERIAL YELLOW JAR (Ch'ien-lung)

Graceful oviform, with short neck and broad mouth. Of clear white hard paste and coated with an imperial yellow glaze of opaque quality. Has carved teakwood cover.

Height, 9 *inches; diameter,* 7½ *inches.*

127. MIRROR-BLACK VASE (K'ang-hsi)

Double-lobed gourd shaped. Of clear white hard paste and invested with a mirror-black glaze of brilliant and even quality.

Height, 8½ *inches.*

128. GOURD-SHAPED RED VASE (Ch'ien-lung)

Of dense hard paste and coated with a monochrome glaze of brilliant red of the *sang-de-bœuf* type.

Height, 9 *inches.*

129. A SUPERB APPLE-GREEN BOTTLE (K'ang-hsi)

It is of globular shape with a tall tubular neck. The exterior surface is marked with a network of dark lines over which has been skilfully applied a monochrome glaze of pale apple-green of beautiful translucent quality. Round the mouth is a defined rim of white and the inside of the neck is coated with a white crackle glaze. Has carved teakwood stand.

Height, 6¾ *inches.*

From the S. S. Carvalho Collection, New York, 1914.

130. A SUPERB CORAL-RED GALIPOT (K'ang-hsi)

Of exceedingly graceful shape and perfection of finish. The glaze, which is of the rarest coral-red color, has been evenly applied and so as to leave a defined rim around the short neck, and exhibits a surface of exceeding smoothness throughout. Has carved stand.

Height, 7 *inches.*

From the S. S. Carvalho Collection, New York, 1914.

131. PAIR POWDER-BLUE VASES (K'ang-hsi)

Graceful bottle-shape, with tall slender necks. Invested with a powder-blue glaze of mazarine tone and decorated with fabulous animals executed in peachbloom tint, within three reserve leaf-shaped panels.

Height, 8¼ *inches.*

From the George R. Davis Collection, London.

Purchased from M. Dreicer & Co., New York agents for Gorer of London.

132. SANG-DE-BŒUF AMPHORA (K'ang-hsi)

Purchased from M. Dreicer & Co., New York agents for Gorer of London, and described by them as follows:

"A rare bottle-shaped vase, covered with a translucent glaze of *sang de bœuf.* K'ang-hsi period. Condition perfect."

Height, 8 *inches.*

From the George R. Davis Collection, London.

133. EGGSHELL ROSE-COLOR VASE (Yung Cheng)

Pear shape, with tubular neck, which has been ground down. It is invested with a monochrome glaze of beautiful rose-color, of even quality.

Height, 7¼ *inches.*

134. DEEP VIOLET-COLOR BOTTLE (Ch'ien-lung)

Of thin hard paste, and graceful form. It is invested with a monochrome glaze of deep violet color, of even and lustrous quality.

Height, 12½ *inches.*

135. ORANGE-YELLOW GOURD-SHAPED VASE (Ch'ien-lung)

Of thin hard paste, and graceful outline. Invested with a monochrome glaze of orange yellow, varying in tone, and of opaque lustrous quality.

Height, 12½ *inches.*

136. STARCH-BLUE BOTTLE-SHAPED VASE (Ch'ien-lung)

Decorated with a band of Sanserit characters. Borders of sceptre head scrolls, diaper pattern and palmettes in underglaze blue.

Height, 13 *inches.*

137. GRAND PEACOCK-BLUE PLATE (K'ang-hsi)

Dense sonorous hard paste. Invested with a monochrome glaze of peacock blue of mottled quality.

Diameter, 24¼ inches.

From the Art House of Thomas B. Clarke.

SPECIMENS OF CARVED JADE AND AGATE

138. GREY AGATE SMALL TABLET (Ch'ien-lung)

Figures, pine, plum in blossom, house and rocks carved in relief in the matrix. Incised inscription.

139. CARVED WHITE JADE ORNAMENT (Ch'ien-lung)

Two citron stem, leaves and a butterfly carved in relief.

140. WHITE JADE GIRDLE CLASP (Ch'ien-lung)

Carved in shape of a sceptre, with a dragon in relief and undercut.

141. AGATE SPHERE (Ch'ien-lung)

Brown clouded texture with white veins. Has carved stand.

Diameter, 2¼ inches.

142. WHITE JADE PANEL (Ch'ien-lung)

Circular shape. Hawk, fabulous animal and foliage intricately carved in openwork.

Diameter, 3 inches.

143. WHITE JADE FLOWER VASE (Ch'ien-lung)

Carved in design of a lily, stem and buds forming the base.

Height, 4 inches.

144. WHITE JADE VASE (Ch'ien-lung)

Carved in design of Buddha's-hand fruit with stem and leaves in high relief carving.

Height, 5 inches.

145. YELLOWISH-WHITE JADE DOUBLE VASE (Ch'ien-lung)

Carved in design of a flattened oviform vase with cover and small pitcher-shape flower holder, the two joined by branches of peach fruit and the sacred fungus, carved in bold relief and undercut.

Height, 5¾ inches; length, 6¼ inches.

146. WHITE JADE INCENSE JAR (Ch'ien-lung)

Fashioned in design of a recumbent ox. A figure of a Chinese boy holding branches of the sacred fungi which is carved in relief and undercut. The cover is ornamented with three recumbent oxen and is surmounted by a floral rosette.

Height, 6 *inches; length,* 9 *inches.*

147. GREEN-WHITE JADE VASE (Ch'ien-lung)

Cylindrical shape with cover, the latter being surmounted by a recumbent chimera. The base composed of spears of millet, rocks and fungi, are carved in relief and undercut.

Height, 11 *inches.*

148. CARVED WHITE JADE VASE WITH COVER (Ch'ien-lung)

Flattened oviform, with two dragon head and loose ring handles, fashioned after an ancient bronze. Ornamented with bands of ogre heads, archaic scrolls and palmettes, which are finely carved in low relief.

Height, 11¼ *inches.*

149. CARVED GREEN JADE PILGRIM BOTTLE (Ch'ien-lung)

Of dark green texture, and of "full moon" or pilgrim bottle shape, with two scroll handles at neck and a cover which is surmounted by a dragon in undercut carving. The obverse and reverse sides are elaborately ornamented with floral rosettes, leaf scrolls and the eight Buddhistic symbols of happy augury, all of which is skilfully carved in high relief.

Height, 13 *inches; diameter,* 8½ *inches.*

SECOND SESSION

FRIDAY AFTERNOON, APRIL 9, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 150 to 338 inclusive

BEAUTIFUL OLD SNUFF BOXES AND BONBONNIERES

150. OLD SAXE SNUFF BOX

Square shape with hinged lid. The inner and outer surface decorated with floral bouquets in enamel colors, silver mounts.

151. OLD SAXE ENAMEL SNUFF BOX

Oval shape with hinged lid. Enamelled decoration in gold and colors of allegorical figures, coats of arms, and floral festoons; on the inside of lid a hunting scene. Mounted in silver gilt.

152. OLD SAXE ENAMEL SNUFF BOX (Louis Quinze)

Oblong shape with hinged lid. Embellished with translucent enamel and gilding, with figure and floral subjects. Silver mountings.

153. SAXE PORCELAIN SNUFF BOX (Louis Quinze)

The lid and sides embellished with an applied ornamentation exquisitely wrought in gold, of figure subjects in *chinoiseric* style. The inner side of lid decorated in enamel colors with landscape, river view and Chinese figures. Chased gold mountings.

154. SAXE PORCELAIN SNUFF BOX (Louis Quinze)

Oval shape with hinged lid. The outer surface and inner side of lid decorated with finely painted pastoral subjects in the Watteau style, *repoussé* and chased gold mountings.

155. PATE TENDRE SNUFF BOX (Louis Quinze)

Gilt and enamel decoration of birds and floral scrolls. Silver mounting.

156. LOUIS QUINZE PORCELAIN SNUFF BOX

In the style of Capo di Monti. On the lid a relief decoration of mythological subject, on the sides rocaille and shell patterns, which are also in relief painted and gilded, and on the inside of lid a pastoral subject painted in red. Silver mountings.

157. ANTIQUE ITALIAN FAIENCE SNUFF BOX

Irregular shape with hinged lid. The lid is decorated with figure of Neptune, leaf scrolls and other designs painted in yellow, green, brown and blue. The sides ornamented with relief and painted floral and scroll designs. Silver mounts.

158. ROCK CRYSTAL BONBONNIERE (Louis Quinze)

Circular shape with hinged lid. The box carved in fluted pattern, the lid ornamented with an enamelled panel, "The Holy Family," and the inner side of lid decorated with a landscape. Chased gold mountings.

159. GOLD SNUFF BOX (Regency)

Oblong shape with hinged lid. The entire outer surface richly embellished with chiseled work representing musical parties, flowers and rocailles.

160. GOLD SNUFF BOX (Louis Quinze)

Square shape with hinged lid. Panels of cupids and trophies, wrought in relief. Borders of leaf scrolls and arabesques in *repoussé* and chased workmanship.

161. GOLD SNUFF BOX (Louis Seize)

Oblong shape with hinged lid. Panels of chased diaper pattern and the border designs wrought in relief in gold of two tints.

162. ENAMELLED SNUFF BOX (Louis Quatorze)

Oval shape with hinged lid. The lid and bottom embellished with enamelled paintings of mythological subjects. The box surrounded by eight framed panels of finely executed enamel painting depicting scenes from mythology.

163. GOLD SNUFF BOX (Louis Seize)

Oblong shape with rounded ends and hinged lid. Chased borders of floral designs in gold of two tints. The sides are divided into four panels by chased pilasters. The lid, sides and bottom decorated with a neat diaper pattern.

164. GOLD AND ENAMEL SNUFF BOX (Louis Quinze)

Square shape with hinged lid. The lid, sides and bottom richly embellished with enamelled miniature paintings of pastoral subjects in the style of Watteau and framed with *repoussé* and chased borders of rocaille design.

165. GOLD SNUFF BOX (Louis Quinze)

Flat, oblong shape with hinged lid. Chased surface with applied ornamentation of mother-of-pearl and tinted ivory, of figure subjects representing the vintage, trophies, dolphins and other designs.

166. ROCK CRYSTAL SNUFF BOX (Louis Quinze)

Intaglio ornamentation of a medallion head, scrolls, floral festoons and other designs. Gold and enamel mountings, and the thumb piece set with brilliants.

167. CARVED TORTOISE-SHELL SNUFF BOX (Louis Quatorze)

Oblong shape with hinged lid, the cover embellished with a miniature portrait in enamel of the brother of Louis XIV. Mountings in *repoussé* gold.

168. GOLD AND ENAMEL BOX

In the style of Louis Seize. Round shape with two compartments. One fitted as a bonbonnière, the other arranged for rouge-powder and brush. The lids beautifully enamelled with figure and other subjects in the style of Boucher, the sides with reserve panels of trophies in enamels intercepted by chased gold ornaments.

169. ROCK CRYSTAL SNUFF BOX (Louis Quatorze)

Irregular shape with hinged lid. The lid ornamented with an enamelled miniature portrait of the "Princesse Louise Henriette de Bourbon-Conti, Regent of France," and framed in repoussé gold, in design of cupids and leaf scrolls. Mountings and thumb piece of chased gold.

170. GOLD AND ENAMEL LARGE SNUFF BOX (George Third)

Oblong shape of serpentine outline. The lid ornamented with a finely painted miniature attributed to Angelica Kaufmann and framed with half pearls and gold scrolls. The entire surface of the box is covered with an opaque red enamel, applied over an engine turned surface and bordered with incised scroll designs filled in with white enamel.

171. DRESDEN PORCELAIN BONBONNIERE (Augustus Rex)

German. Semi-hexagonal pouched shape. Hinged lid. Wrought and chased gold mounting. The body and lid are of Dresden porcelain painted in panels of Venetian views on a white and yellow ground with a gold filigree border around panel on top of lid. The rim of the lid is of wrought gold with a chased gold thumb-piece of double scroll design. Inside the lid is a porcelain painted miniature of a young girl reading a love-letter with Cupid looking over her shoulder.

From the James A. Garland Collection, New York, 1910.

172. GOLD BONBONNIERE (Louis Seize)

Oval shape; hinged lip. Chased gold mounting. The outside border of lid is a narrow edging of chased gold surrounding a band of leaf pattern in *champ-levé* green translucent enamel. Within this border is a field of translucent green enamel over an engine-turned gold ground. In the centre is an oval miniature painting, *en camaïeu* under crystal, surrounded by an acanthus leaf border of chased gold and *champ-levé* emerald-green translucent enamel. The subject of the miniature is "Venus Reclining, with Cupid and Nymphs Attendant." After Sauvage. The sides are divided by chased gold pilasters into four panels occupied by nymphs and cupids painted *en camaïeu* under crystal. The bottom repeats exactly the treatment of the lid, the subject of the miniature painting being "Diana at Her Bath."

From the James A. Garland Collection, New York, 1910.

173. GOLD SNUFF BOX (Louis Seize)

Oval shape with hinged lid. The lid ornamented with a miniature portrait of a lady, by Courtois, and framed in brilliants. This miniature is imposed upon a ground of translucent red enamel,

which is surrounded by a border of laurel wrought in two tints of gold. The sides and bottom are embellished with panels of red opaque enamel, and bordered and intercepted with laurel leaves and festoons exquisitely wrought in two tints of gold.

174. AGATE SNUFF BOX (Louis Seize)

Oblong shape, hinged lid. The embellishment is in applied gold exquisitely wrought in repoussé and openwork. On the lid is a scene representing figures of reclining Venus and a cupid. On the sides rocailles, masks and figures of cupids. The mountings are of chased gold and the thumb piece is set with brilliants.

175. GOLD BONBONNIERE

Early style of Louis Quinze. Oval shape; hinged lid. Chased gold mountings. The lid is edged by a floral and *guilloche* border, with scrolls and acanthus leaves in colored gold of three tints, which encloses an enamel miniature painting *en camaïeu* rose of cupids, treated in the manner of Boucher. The rim of lid is decorated with a *guilloche* border in chased gold. The sides are divided by four pilasters and wreaths of chased and colored gold into shaped panels of Cupids at Play, of enamel painted *en camaïeu*. The bottom repeats the treatment of lid.

From the James A. Garland Collection, New York, 1910.

176. GOLD BONBONNIERE (Louis Quinze)

Oval shape; hinged lid. Chased gold mounting. The lid is surrounded by a border of a chased gold ribbon and laurel spray pattern on a ground of olive-green *champ-levé* enamel. Within this a sunken and chased line of gold surrounds a field of pinkish enamel with a conventionalized basket of flowers in chased gold and *champ-levé* dark blue enamel. The rim of lid repeats the border of a chased gold ribbon and spray on an olive-green enamel ground. The sides are divided by a scroll work design of chased gold on an olive-green ground into panels of pinkish enamel, with festoons and baskets of chased gold with flowers of dark blue opaque enamel. The bottom repeats exactly the treatment of the lid. Vieux Paris, by Hubert Lowolt Sons, Fermier.

From the James A. Garland Collection, New York, 1910.

177. GOLD AND ENAMEL SNUFF BOX (Louis Seize)

Oval shape with hinged lid. The lid is embellished with a miniature painting of Venus, Mars and Cupid, and surrounded by trophies, flowers and scrolls, exquisitely wrought in two tints of gold and partially filled in with black enamel. The sides have enamel panels of allegorical subjects intercepted by *repoussé* and a chased gold embellishment of flowers, scrolls and bow knots. The bottom of the box is similarly treated in gold of different tints and bears an enamel panel of cupids, an altar, and flaming hearts.

178. GOLD AND ENAMEL SNUFF BOX (Louis Quinze)

Oval shape with hinged lid. Borders of rope designs wrought in high relief. The lid ornamented with an enamel miniature, "Allegorical of Love." The sides and bottom panelled with a yellow opaque enamel, framed with white.

Poinçons d'Alaterre adjudicataire des droits de Marque Aimee 1773-1774.

179. GOLD SNUFF BOX (Louis Seize)

Rectangular shape; hinged lid. Chased gold mounting. The lid is edged with a narrow border of chased gold, which frames a French *laque* of raised gold on a black ground of aquatic birds in a landscape. The rim of the lid is of gold chased in a floral pattern, and the four sides and bottom of the box are formed of panels of French lacquer framed in chased gold and of varied designs of gold on a black ground, the sides having subjects of landscapes and flying birds, and the bottom a swan in the water. Maker's mark, "P. E. B." Pierre Etienne Buron, 1745.

From the James A. Garland Collection, New York, 1910.

180. BLOODSTONE SNUFF BOX

Octagon shape with hinged lid. The lid ornamented with a finely painted miniature of Napoleon I. The mounting, of Louis Seize style, is exquisitely wrought in gold. Signed, Vachète, Paris.

181. GOLD BONBONNIERE (Louis Seize)

Circular shape; detachable lid. Mounted in chased gold. The lid is bordered with a band of chased gold, colored in three tints in a laurel leaf and husk pattern; within this is a field of dark-blue enamel with gold, red and blue enamel arabesque pattern and border of silvered pearlettes. In the centre is a shuttle-shaped panel surrounded by silvered pearlettes containing a "Dancing

Nymph" painted in white enamel *en camaïeu*. The rim of lid repeats the chased gold border of top, and the sides are divided into four panels by spaces filled with a husk pattern chased in colored gold. The panels are filled with a groundwork of black enamel, with a design in red, green, silver and gold enamels. The bottom of the box repeats exactly the treatment of the lid, except that the subject of the centre panel is a tripod with vase of burning incense. Maker's mark, "J. D." Vieux Paris, Jean Duerollay, 1754.

From the James A. Garland Collection, New York, 1910.

182. LARGE VERNIS MARTIN SNUFF BOX

In the Louis Quinze style. Cupids, cloud forms and trophies, painted in various colors, on a background of gold. Mountings and thumb piece of red gold. Lined with tortoise shell.

183. GOLD AND ENAMEL OBLONG SNUFF BOX

Louis Seize style. Oblong shape with hinged lid. The lid, sides and bottom, panelled in *grisaille* and rose-color enamel, with pastoral subjects delicately executed and framed in chased gold leaf scrolls, on a ground of green opaque enamel. The border designs and corner ornaments are of entwined laurel leaves and festoons and exquisitely wrought in two tints of gold.

184. GOLD SNUFF BOX (Louis Quinze)

Rectangular shape; hinged lid. Chased gold mounting. The entire box is of elaborately chased gold. The lid is *repoussé* and chased in a design of scroll work and wreaths, enclosing an oval panel of gold *repoussé*, chased and colored, of a fanciful rural subject with cupids. The sides are of wrought and chased gold in a design of scrolls and floral wreaths enclosing oval panels in *repoussé*, chased and colored gold, of sporting subjects, after Boucher and Oudry. The bottom repeats the treatment of the cover. The thumb-piece is formed of a large brilliant mounted in gold. Marked "V." Vieux Paris, Jacques Varin, 1761.

From the James A. Garland Collection, New York, 1910.

185. LARGE VERNIS MARTIN BOX

Oblong shape with hinged lid. The lid ornamented with a medallion of a portrait of Marie Antoinette framed in chased gold. The sides and bottom painted with scenes at "Versailles" and "Petit Trianon." Mountings and thumb piece of *repoussé* gold. Lined with red gold.

186. TORTOISE-SHELL BONBONNIERE (Regency)

Régence or early period of Louis Quinze. Circular shape: hinged lid. Dark tortoise-shell with chased gold hinges. The body of the box, which is an oblate spheroid in shape, is of dark shell only slightly mottled. The lid is covered with a chased inlaid "Grotesque" pattern on a ground of *piqué* in very fine gold dots. The arabesque forms four cartouche-shaped panels, which are occupied with a diaper design of diamond pattern. The side and bottom are treated with a chased and inlaid gold arabesque design on an elaborate ground of fine *piqué*, diaper and imbricated pattern in the style of Berain.

From the James A. Garland Collection, New York, 1910.

187. GOLD AND ENAMEL SNUFF BOX (Louis Seize)

Oval shape with hinged lid. Ornamented with a miniature painting of Venus, Apollo and Cupid and panels of opaque blue enamel, which are dotted with gold stars. The borders are exquisitely wrought in red gold and embellished with laurel patterns in *champ-levé*.

188. GOLD BONBONNIERE (Louis Quinze)

Rectangular shape; hinged lid. Chased gold mounting. The lid is edged with a border of wrought and chased gold and green translucent enamel in a leaf and scroll design on a gold ground. Along the front edge is a fillet of opaque enamel. The border encloses a field of bloodstone inlaid in pierced and chased gold with a pictorial subject of an Oriental landscape and figures. The stem of the lid repeats the border of the cover, and the white enamel fillet. This border also surrounds the sides and ends of the box, enclosing panels of bloodstones with an Oriental mosque landscape and figure subjects in pierced and chased gold. The bottom repeats the treatment of the cover. Maker's mark, "D.," with crown and "N. N." Vieux Paris, Nolin, 1759.

From the James A. Garland Collection, New York, 1910.

189. GOLD BONBONNIERE

Style of Louis Seize. Shuttle-shaped; hinged double lid. Chased and engraved gold mounting. The double lid is edged with a chased gold-beaded border, inside of which is a *guilloche* pattern of *champ-levé* enamel with white dots. This border is separated by a sunken

gold line from the field of translucent ruby enamel over an engraved field, portions of which, showing the engraved pattern, are left uncovered by the enamel. In the centre of either lid is a round medallion, bordered with a pattern of white and brown translucent enamels, in brown *en camaïeu* with miniatures of "Cupid Disarmed and Captive" and "Orpheus with His Lyre." The bottom is a replica of the top of lid, except that the round medallion paintings *en camaïeu* are portraits of a young man and of a woman with veiled head. Though bearing an English hall-mark, the box is very evidently of French inspiration in design, and, possibly, of French execution in workmanship. English date letter of 1738. Maker's mark, "I. I." Vieux, Paris, Nicolas Besnier, 1732.

From the James A. Garland Collection, New York, 1910.

190. GOLD AND ENAMEL SNUFF BOX (Louis Seize)

Oblong shape with hinged lid. The lid and sides enamelled with subjects after Van Ostade, within borders of rocailles and floral festoons in *repoussé* and chased gold. The elaborate thumb piece is incrusted with brilliants.

191. GOLD SNUFF BOX (Louis Quatorze)

Octagonal shape; hinged lid. Wrought and molded gold mounting. The body of the box is of heavy wrought gold, the edge of the lid being of shaped gold with fine moldings, the top is panelled with mother-o'-pearl, over which is applied an elaborate "Grotesque" design, in the style of Berain, in pierced, *repoussé* and chased gold, heightened in places with blue, red and green translucent *champ-levé* enamels. The centre of the design is an armorial bird under a canopy, and flanked by grotesque caryatids in colored enamels. Arabesques, conventional storks, pedestals and shells complete the rococo design. The rim of lid and thumb-piece are of wrought gold, the sides are plain-shaped gold, and in the bottom is inlaid a plaque of unornamented mother-o'-pearl.

From the James A. Garland Collection, New York, 1910.

192. AMETHYST BONBONNIERE (Regency)

Period of Louis Quinze *Régence*. Shaped as a head; hinged lid. Purple and white amethyst, gold mounted. The box is carved from one piece of parti-colored amethyst into the semblance of a turbaned Moor's head, ingenious advantage being taken of the natural lamination of the stone to give the effect of the white turban. The

lid is of purple amethyst with a wrought gold rim. The floriated ribbon ornament in front of the turban is of turquoise, rubies and brilliants mounted in gold. On the left side of the turban is another ornament simulating a plume of small turquoises clasped with a large brilliant and including a double floral spray of rubies. In the carved ears are drops, each of a rose diamond and a small opal. The eyes are of moonstone with pupils of convex silvered glass.

From the James A. Garland Collection, New York, 1910.

193. **GOLD AND ENAMEL SNUFF BOX** (Louis Quinze)

Oblong shape with hinged lid. The lid, bottom and sides embellished with figures of cupids in *grisaille* on a clouded rose pink ground, and framed within cartouches of rocaille pattern. The corner ornaments executed in opaque green enamel.

194. **GOLD SNUFF BOX** (Louis Seize)

Oval shape; hinged lid. Chased gold mounting. The lid is bordered with a band of chased gold on which, in relief, is a laurel border of *champ-levé* translucent green enamel and seed pearls. This encloses a field of translucent blue enamel over an engine-turned gold ground, nearly covered with an arabesque decoration of fine gold tracery. In the centre, surrounded by a border of half pearls, is a miniature painting in enamel of a classical subject, in the style of Angelica Kaufmann, of "Nymphs Decorating a Statue of Cupid with Garlands of Flowers." The rim of lid has the same pattern, of gold, translucent green enamel and seed pearls, as the cover. The sides are divided, by pilasters of chased gold, decorated with dark-red enamel, into four bands of opaque dark-blue enamel, decorated with fine gold tracery. The bottom repeats the treatment of the lid, with the omission of the oval miniature. Maker's mark, "L." Vieux Paris, Pierre Jean Lenfant, 1772.

From the James A. Garland Collection, New York, 1910.

195. **GOLD AND ENAMEL SNUFF BOX** (Louis Quinze)

Oval shape with hinged lid. Over a surface of chased diaper pattern is an embellishment finely executed in brilliant and opaque enamels of pastoral subjects and floral motives within borders of scroll design.

196. AGATE BONBONNIERE (Regency)

Semi-hexagonal pouch-shaped; hinged lid. Wrought and chased gold mounting. The body of the box is carved out of one piece of agate, as is also the lid. Both are completely covered with pierced, *repoussé* and chased gold in rococo design of scrolls, flowers, dogs, birds and rabbits. The rim of the lid is of plain wrought gold with a chased gold thumb-piece.

From the James A. Garland Collection, New York, 1910.

197. GOLD AND ENAMEL SNUFF BOX (Louis Seize)

Circular shape with loose lid. The lid beautifully embellished with an enamel painting of "Venus and Mars" framed by half pearls. The rim of lid exquisitely chased with diaper and scroll designs, intercepted by dark-blue enamel, and the rim on bottom of box enamelled in opaque sapphire-blue.

198. GOLD SNUFF BOX (Louis Quinze)

Rectangular shape; hinged lid. Chased and engraved gold mounting. The lid is edged with a band of chased and colored gold and white *champ-levé* enamel in a pattern of scrolls, shells, and rosettes. This encloses a field of gold engraved in parallel lines, on which is a relief, of chased gold and *champ-levé* translucent green and opaque white enamel, of a sporting subject, "Greyhounds and Hare," after designs by Oudry. The rim of lid repeats the border of lid, which also encloses both sides and the ends of the box. The sides and bottom have subjects of birds, dogs and bushes, in *champ-levé* enamel of translucent green and white on an engraved ground (*au fond réservé*), and the ends have bouquets of flowers similarly treated.

From the James A. Garland Collection, New York, 1910.

199. LARGE GOLD SNUFF BOX (Louis Seize)

Oval shape with hinged lid. The panels of lid, sides and bottom contain rustic and domestic scenes wrought in two colors of gold and silver. The borders of laurel, bow knots and scroll pattern exquisitely wrought in gold of two tints.

200. GOLD BONBONNIERE (Louis Quinze)

Oval shape; hinged lid. Save for a narrow rim of chased gold in two colors, the entire surface of this box is covered with enamels, *champ-levé*, translucent, and painted *en camaïeu*. The top of lid is edged by a border of blue translucent enamel broken by wreaths of flowers in *champ-levé*, and these surround a panel painted *en camaïeu* with cupids playing musical instruments in the style of Boucher. The same decorative scheme is repeated round the sides, which are divided by the ground of blue translucent enamel and the floral wreaths into four panels of similar subjects. The bottom is an exact replica of the lid, save that the subject of the centre panel is a group of lute, lyre and other musical instruments. Maker's mark, (?) "C."

From the J. A. Garland Collection, New York, 1910.

201. MOTHER OF PEARL SNUFF BOX (Louis Quinze)

Oblong shape with hinged lid. Richly embellished in applied gold of *repoussé* chased workmanship, with figures, rocailles, fountains and emblematic designs. Mounted and lined with gold. Thumb-piece set with three brilliants.

202. GOLD BONBONNIERE

Early style of Louis Seize. Oval-shape; hinged lid. Chased gold mounting. The lid is edged with a *guilloche* border in colored gold of two tints which frames a miniature painting in *gouache* of a "Marine View with Figures," after Joseph Vernet, under crystal. The rim of the lid is of chased and colored gold of three tints in an acanthus leaf design. The sides are in four divisions framed in chased gold of two tints and occupied by miniatures in *gouache*, of pastoral subjects, under crystal. The bottom resembles the top of lid, except that the subject of the miniature is a "Landscape with Figure."

From the James A. Garland Collection, New York, 1910.

203. GOLD-MOUNTED SNUFF BOX (Seventeenth Century)

Oblong shape with hinged lid. The lid, sides and bottom embellished with miniature panitings by Van Blarenburghe of marine and coast scenes mounted under crystal and framed in borders of floral designs wrought in two colors of gold.

204. GOLD AND ENAMEL SNUFF BOX (Louis Seize)

Oval shape with hinged lid. The panels of lid and bottom of opaque blue enamel and decorated *en camaïeu* with cupids and chariot, framed in a finely wrought gold border.

205. GOLD AND ENAMEL SNUFF BOX (Louis Seize)

Oval shape with hinged lid. The lid embellished with an enamelled miniature of classical figures, framed in chased gold, panelled with opaque red enamel applied over an engine-turned ground, and within borders of floral and scroll designs wrought in two colors of gold.

206. GOLD AND ENAMEL SNUFF BOX (Louis Seize)

Oblong shape with hinged lid. Ornamented with alternate strips of blue enamel and gold and the lid embellished with a *grisaille* panel of figures of cupids.

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207. LADY'S WATCH

Movement by Duchêne et fils. Gold and enamel case of shell design.

208. CORNELIAN AND GOLD PERFUME BOX (Louis Quinze)

The top and bottom of carnelian with carved shell pattern and the mountings of *repoussé* and chased gold.

209. GOLD AND ENAMEL VINAIGRETTE (Louis Seize)

Panels of cupids in *grisclle*. Borders of floral and scroll designs in translucent enamels. Fitted with three miniature bottles.

210. GOLD AND ENAMEL TOILET CASE (Louis Quinze)

Oval shape with hinged lid. Exquisitely wrought in gold of two tints and embellished with panels of pastoral subjects exquisitely executed in enamel. Fitted with miniature mirror and other requisites.

211. MOTHER OF PEARL AND GOLD NECESSAIRE (Louis Quinze)

Embellished with pastoral subjects, trophies, rocaille and diaper patterns in applied gold. Thumb-piece incrusted with a brilliant.

212. FRENCH GOLD AND ENAMEL WATCH AND CHATELAINE (Louis Quinze)

Embellished with finely executed enamelled medallions and incrusted with brilliants and *champ-levé*.

213. GOLD AND ENAMEL CHATELAINE NECESSAIRE (Louis Quinze)

Elaborately wrought in rococo design and embellished with inserted panels of enamel to resemble moss agate. The button to the spring catch is a large brilliant. Attched to the chatelaine is an agate thimble-holder and an agate emery case.

214. GILT AND ENAMEL PENDANT

In the style of the sixteenth century. Equestrian figure of warrior in colored enamels. Incrustations of semi-precious stones and pearls. The reverse embellished with translucent enamels. In old leather case.

ANTIQUE FANS

215. ANTIQUE CHINESE IVORY FAN (Louis Quinze)

The blades and guards exquisitely carved in relief of Chinese figures and landscape on a pierced lace pattern ground. In the centre within a shield, the initials A. E.

216. FRENCH FAN (Louis Seize)

Finely painted decoration. The central panel allegorical of the fine arts. Exquisitely carved and pierced blades and guard.

217. FRENCH FAN (Louis Quinze)

Embellished with a finely painted mythological subject. The blades and guard of ivory exquisitely carved and pierced, and outlined with gold.

218. FRENCH FAN (Louis Quinze)

Finely decorated with a pastoral subject, landscape and flowers. Ivory blades and guard exquisitely carved and pierced and tinted with enamel colors and gilding. Jewelled fastener.

219. FRENCH FAN (Louis Quinze)

Finely painted decoration in monotone of a skating scene, and on the obverse a landscape. Exquisitely carved and pierced ivory blades and guards.

220. FRENCH FAN (Louis Quatorze)

Finely painted pastoral scene. Mother-of-pearl blades and guards, exquisitely carved, pierced and inlaid with gold.

221. VERNIS MARTIN FAN (Louis Quatorze)

Large panel depicting a dancing party and smaller panels in *chinoiscric*. The blades and guard delicately carved in low relief in floral design.

222. FRENCH MARRIAGE FAN (Louis Seize)

The silk mount is painted in the centre with a very charming pair of lovers, seated by the pillars of a temple, the lady in an elaborate court costume, playing a mandolin and the gentleman holding the music. The rest of the fan is painted with shepherds' pipes, birds and flowers. Delicate ivory frame, beautifully ornamented with gold, the guard sticks underlaid with pretty vari-colored tinsels.

223. FRENCH FAN (Louis Quinze)

The obverse painted with a scene, "A Village Dance," after Teniers, and reverse with pastoral subjects and *chinoiscric*. The ivory blades and guards exquisitely carved and pierced.

224. FRENCH FAN (Louis Seize)

The obverse and reverse finely and elaborately embellished with paintings of Diana and nymphs by Lavreince. The ivory blades and guards exquisitely carved with a scene representing the "Parting of Mars and Venus."

225. FRENCH FAN (Louis Seize)

Finely painted decoration on vellum. The central medallion showing classical figures in a studio. Ivory blades and guards exquisitely carved and pierced. Jewelled fastener.

226. FRENCH CORONATION FAN (Louis Seize)

The painting, which is on silk, beautifully embroidered with gold, silver and colored spangles, represents the King receiving the crown and sceptre from a kneeling figure before an altar around which are grouped the Queen, Marie Antoinette, the Princesse de Lamballe and other court attendants. At the base of the painting are the arms of Marie Antoinette twice repeated, and surmounted by a Cupid holding the Queen's crown. On the back is a view of the Trianon with the King and Queen in foreground, and the arms of the Queen twice repeated. Mother-of-pearl frame, carved in open work and covered with gold figures. Two of the sticks contain oval medallions, one bearing a miniature portrait of Marie Antoinette, the other that of the Princesse de Lamballe. The centre stick contains an allegorical portrait of the King, in light gold.

227. FRENCH FAN (Louis Quatorze)

Finely painted embellishment with a Biblical subject, depicting "Rebecca at the Well." Mother-of-pearl blades and guard exquisitely carved and pierced. Silver fastener with inserted brilliants.

228. FRENCH FAN (Louis Quinze)

Finely painted embellishment. Lovers surrounded by Cupids. Mother-of-pearl blades and guards pierced and inlaid with gold.

229. FRENCH FAN (Louis Quinze)

Embellished with a pencil and wash drawing of a pastoral subject in the manner of Boucher. Blades and guard of ivory and inlaid with mother-of-pearl and tortoise-shell.

230. FRENCH MARRIAGE FAN (Regency)

The sticks pierced with a minute design of the highest beauty. The painting on the mount represents two pairs of lovers, reclining by a fountain and listening to a rustic musician, with groups of children in the background. On the back, a temple with group of ladies and a page. Mother-of-pearl frame of exquisite workmanship, with centre cartouche of Venus, Mars and Cupids, inlaid in light colored gold.

231. EARLY ENGLISH FAN (Eighteenth Century)

Finely painted decoration by Angelica Kaufmann representing the Goddess Minerva bestowing a laurel wreath. Signed by the artist. Pierced ivory blades and guards.

232. FRENCH FAN (Louis Seize)

Pen and ink decoration, "Lot and his daughters." Carved and gilded openwork tortoise-shell blades and guard.

233. VERNIS MARTIN IVORY FAN (Louis Quinze)

The obverse decorated with a finely executed embellishment depicting an elaborate mythological subject and the reverse with pastoral subjects in the manner of Lancret, panels of mythological subjects and *chinoiserie*.

234. FRENCH FAN (Louis Quinze)

The obverse elaborately decorated with a painting representing the "Seizure of Europa" and the obverse with a "Chinese garden scene." The blades and guard of ivory, beautifully carved and pierced, and tinted with gold and enamels. Jewelled fastener.

235. FRENCH FAN (Louis Quinze)

Painted on swan-skin. Contains six Rustic Farmyard and Fair scenes. Lake view on the back. Ivory frame, the sticks inlaid with mother-of-pearl, painted with flowers and birds. Centre compartment of mother-of-pearl, inlaid with gold figures of boys and sheep.

236. FRENCH FAN (Louis Quatorze)

Finely painted decoration, "The Judgment of Paris." On the reverse a pastoral subject. Mother-of-pearl blades and guard carved and pierced and embellished with applied gold and silver. Has jewelled fastener.

237. VERNIS MARTIN FAN (Louis Quinze)

Finely painted decoration of mythological and historical subjects. Vernis Martin blades and mother-of-pearl guards.

238. ELABORATE MARRIAGE FAN (Regency)

The painting is a superb representation of Venus and Mars being crowned with wreaths by Cupid; Vulcan in the background and other mythological personages in foreground. The borders and

end corners are filled with beautifully gilt and painted peacocks, swans, dogs, butterflies and flowers. On the back, a charming painting of shepherdesses with a shepherd, within a rich border of flowers. Mother-of-pearl blades and guards, most elaborately carved in open work, inlaid with gilt figures of lovers and cupids, and charmingly painted with flower and fruit subjects, and mounted with small diamonds, rubies and emeralds.

ANCIENT GLASS AND POTTERY

239. ANCIENT GREEK GLASS BOTTLE

Very rich tone of purple and gold iridescence.

Height, 4¼ *inches.*

Purchased from Messrs. Kouchakji Frères, New York.

240. MURRON GLASS BOTTLE (Third Century, B. C.)

Blue and white. Greek period, third to fourth century B.C.

Height, 3½ *inches.*

Purchased from Messrs. Kouchakji Frères, New York.

241. ANCIENT ROMAN MOSAIC GLASS BOWL (Third Century, B. C.)

Mosaic glass bowl of the Roman period; rose color and roses of yellow and white; third to fourth century B.C.

Diameter, 3¾ *inches.*

Purchased from Messrs. Kouchakji Frères, New York.

242. ANCIENT ROMAN MOSAIC GLASS BOWL (Third Century, B. C.)

Large mosaic glass bowl of the Roman period; green and roses of red and yellow. Very rare specimen. Third to fourth century B.C.

Height, 2 *inches; diameter,* 5½ *inches.*

Purchased from Messrs. Kouchakji Frères, New York.

243. ANCIENT GREEK BLUE GLASS PITCHER VASE (Third Century, B. C.)

Very fine blue color "head of Venus." Greek period, third to fourth century B.C.

Height, 7¾ *inches.*

Purchased from Messrs. Kouchakji Frères, New York.

244. ANCIENT GREEK BLUE GLASS VASE (Third Century, B. C.)

With two handles. Very fine blue color and silvery iridescence. Greek period, third to fourth century B.C.

Height, 3¾ *inches.*

Purchased from Messrs. Kouchakji Frères, New York.

245. RHAGES WARE PITCHER (Thirteenth Century)

Persian "Rhages ware," decorated with enamel and gold on the finest Persian blue ground.

Height, 8¾ *inches.*

Purchased from Messrs. Kouchakji Frères, New York.

246. RAKKA EWER WITH HANDLE (Twelfth Century)

Mesopotamian. Rakka faïence of the twelfth century. Pear-shaped, cylindrical neck, spout-shaped lip and flat handle. Decorated with a coating of thick peacock-blue glaze and with an overglaze ornamentation of a pattern in black. Almost entirely covered with a silvery iridescence.

Height 7½ *inches.*

From the Tabbagh Frères Collection, New York, 1911.

247. RAKKA VASE (Twelfth Century)

Mesopotamian. Rakka faïence of the twelfth century. Pear-shaped, with flaring rim. Decorated with a coating of turquoise-blue glaze. Nearly entirely coated with a fine silvery iridescence.

Height, 7 *inches.*

Purchased from Messrs. Kouchakji Frères, New York.

248. RHAGES BOWL (Twelfth Century)

Persian. Ray or Rhages faïence of the twelfth century. Curved side and high foot. Covered with a very beautiful turquoise-blue glaze; decorated in enamels having a fine crackle on the exterior and stopping short of the foot. The centre of the interior is occupied with a cross-legged seated figure of a woman in a red costume, decorated with a pattern of white lines. One hand is upraised, the other rests on her hip. The inner rim is decorated with four figures of women seated cross-legged, two with folded arms and two playing instruments. Between these figures are four ornaments of conventional foliage interlacements in red and gray.

There is an outer border of black with panels of Cufic inscription in light grey. Around the exterior runs a Persian inscription in cursive characters of black. Has been slightly restored.

Height, 2¾ inches; diameter, 6½ inches.

From the Tabbagh Frères Collection, New York, 1911.

249. SULTANABAD BOWL (Twelfth Century)

Persian. Sultanabad faïence of the twelfth century. Straight sides and incurved rim. Covered with an ivory-white glaze stopping short of the base and decorated as to the interior with a pattern formed by double-crossed bars of blue and green, the spaces between being filled with arabesque patterns in blue and black overglaze. The reverse is decorated with a zig-zag border and double vertical lines of blue and black.

Height, 3½ inches; diameter, 7½ inches.

From the Tabbagh Frères Collection, New York, 1911.

250. KOUBATCHA PLATE (Sixteenth Century)

Caucasian. Koubatcha faïence of the sixteenth century. Covered with a fine white vitreous glaze, with a polychromatic overglaze decoration in enamels. The centre is occupied with a pattern of four conventionalized flowers with blue centres and yellow leaves, four cinquefoiled flowers and four groups of green leaves. The rim is decorated with a ground of green imbrications on blue, a quatrefoiled pattern of white reserve on dark blue and six panels of white reserve.

Diameter, 13 inches.

From the Tabbagh Frères Collection, New York, 1911.

251. RAKKA BOWL

Mesopotamian. Rakka lustred faïence of the ninth century. Decorated in brown, blue and green on a ground of light green vitreous glaze. Around the interior runs a pattern of wave forms in green with green disks, an inscription of cursive characters in blue "By Patience you will Succeed," and a border of volute in brown. The exterior is decorated in a pattern of lines and spirals in brown.

Height, 5½ inches; diameter, 7⅞ inches.

From the Tabbagh Frères Collection, New York, 1911.

OLD ITALIAN MAJOLICA LUSTRED WARE

252. GUBBIO MAJOLICA SMALL PLATE (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Small Plate in Gubbio majolica, dated 1528, by Maestro Giorgio Andreoli. In the centre a cupid executed in grisaille on a blue ground; the rim, likewise blue, is decorated with foliage and tracery enriched with copper and ruby metallic lustre, on the reverse the date 1528, and the mark of Maestro Giorgio. (Perfect.)"

Diameter, 9½ *inches.*

253. SMALL FAENZA PLATE, WITH SUNKEN CENTRE (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Small Plate in Faenza ware with sunk centre, casa Bettini, beginning of the 16th Century. Polychrome decoration composed, in the centre, of a Cupid blowing into a shell, and on the rim of grotesques disposed symmetrically on a blue ground."

Diameter, 10¼ *inches.*

254. CAFFAGGIOLO TAZZA (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Tazza, ongaresca, in Caffaggiolo pottery, dated 1532. It is decorated with a bundle of torches surrounded by cornucopiæ, dragons, draperies, and pieces of armour on a blue ground which sets off a cartouche bearing the inscription: 'Anno Domini 1532.' On the reverse the mark of the fabrique in blue. (Repaired.)"

Diameter, 8½ *inches.*

255. GUBBIO DISH (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Dish, ongaresca, in Gubbio ware, first half of the 16th century. Blue decoration with copper and ruby lustre. In the centre a standing cupid holding a cornucopia and a dolphin. On the sides a radiating motive composed of flames and fruit. (Repaired.)"

Diameter, 8 *inches.*

256. FAENZA SMALL PLATE (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Small Dish in Faenza majolica, casa Pirota, first half of the 16th Century. So-called berettino decoration. In the centre a symbolic composition made up of a bird approaching the nest in which its young await it, inscribed: "Alcedonia." On the rim various pieces of armour. The reverse bears the casa Pirota mark. (Repaired.)"

Diameter, 9½ *inches.*

257. URBINO FAIENCE SMALL DISH, WITH SUNKEN CENTRE (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Small Dish with sunk centre; tondino, in Urbino faïence, dated 1540, by Francesco Xanto Avelli da Rovigo. The decoration covering it in full is illustrative of the death of Cleopatra. On the reverse the date 1540 and the Italian inscription as well as the artist's initial: "X."

Diameter, 10½ *inches.*

258. ITALIAN MAJOLICA VASE (Eighteenth Century)

Graceful oviform with two serpent handles terminating in masks. Similar to and used as a pendant to the foregoing.

Height, 12½ *inches; diameter,* 12 *inches.*

259. ITALIAN MAJOLICA VASE (Eighteenth Century)

Graceful oviform, with two serpent handles terminating in masks. Coated with a creamy white glaze, over which is a decoration of green figures, cherubs and leafy scrolls, finely painted in tones of yellow, brown, green and blue. Inscribed in two oblong panels: M. Rosato's.

Height, 12½ *inches; diameter,* 12 *inches.*

JAPANESE OBJECTS

260. TWO IVORY NETSUKES (Nineteenth Century)

Deer and doe, and a Japanese child with goldfish.

261. CARVED IVORY NETSUKE (Nineteenth Century)

Hotei and children. Signed Ryuon.

262. TWO CARVED WOOD NETSUKES (Nineteenth Century)

Group of turtles by Komin, and a life-like mouse.

263. CARVED IVORY NETSUKE (Nineteenth Century)

Two fishermen struggling with an immense lotus leaf.

264. TWO NETSUKES (Nineteenth Century)

One of carved ivory, a locust on a worm-eaten gourd; the other wood, two frogs. Signed KATSUNAGA.

265. IVORY NETSUKE (Nineteenth Century)

Button shape, with metal work panel, showing a figure of a warrior. Signed HIRONARI.

266. IVORY NETSUKE

Qwannon amid cloud forms carved in relief and openwork.

267. CARVED WOOD NETSUKE (Nineteenth Century)

Peasant with sack. Signed GYOKKA.

268. CARVED WOOD NETSUKE (Nineteenth Century)

Figures, dragon and the sacred pearl. Japanese legendary subject. Signed TOYOMASA.

269. TWO CARVED WOOD NETSUKES

Figure of priest and dragon, and children and large water jar, illustrating a Japanese fable.

270. THREE WOOD NETSUKES (Nineteenth Century)

A recumbent ox, by MINKO; seated child, by MIWA; and monkey within a mammoth chestnut.

271. CARVED IVORY NETSUKE (Nineteenth Century)

A recumbent ox and heifer. Signed by TONO TADA.

272. JAPANESE WOOD CARVING (Nineteenth Century)

Figure of a pilgrim, artistically carved and partially lacquered.

Height, 3¼ inches.

273. IVORY MINIATURE GOURD (Ch'ien-lung)

Specimen of Chinese intricate carving, the gourd and a chain within carved out of one piece. Bats and "Shou" and dragon in vermillion.

274. MINIATURE IVORY GOURD (Ch'ien-lung)

Intricately carved in open work, gourd vine blossoms and symbolical bats in relief and tinted.

275. CARVED WOOD NETSUKE (Nineteenth Century)

A coiled serpent.

276. SMALL IVORY CARVING (Nineteenth Century)

The long-legged and the long-arm man. Signed TOMONAGA.

277. JAPANESE IVORY CARVING (Nineteenth Century)

Seated boy with a trained monkey and a frog.

Height, 2¾ inches.

278. JAPANESE IVORY CARVING (Nineteenth Century)

Mother monkey and young one. Signed NOBUMASA.

Height, 2¾ inches.

279. JAPANESE IVORY CARVING (Nineteenth Century)

Shoki and two imps. Signed TOMATOSHI.

Height, 4¼ inches.

280. JAPANESE IVORY CARVING (Nineteenth Century)

An imperial falconer. Signed NOBUYOSHI.

Height, 6½ inches.

281. CARVED WOOD TRAY (Nineteenth Century)

Openwork design of entwined pine and cherry tree in blossom.

Length, 6 inches.

282. PAIR IVORY TUSK VASES (Nineteenth Century)

On tripod stands. Ornamented with birds and wistaria in gold and other lacquers.

Height, 7¼ inches.

283. OLD BAMBOO VASE (Nineteenth Century)

Finely carved ornamentation of serpent, and diaper patterns. Signed.

Height, 5¾ inches.

284. SOCHOW LACQUER INRO (Eighteenth Century)

Three compartments. Figures, pine, stork and diaper pattern carved in relief.

285. GOLD LACQUER INRO (Nineteenth Century)

Four compartments. Dogs, bows and arrows and floral designs executed in raised gold and other lacquers. Signed. Has carved ivory netsuke and metal work ojima.

286. LARGE GOLD LACQUER INRO (Nineteenth Century)

Four compartments. Polished gold surface. Figures of daimios and priests skilfully executed in relief in various lacquers. Signed. Has shakudo and gold netsuke, a demon's head, and agate ojima.

287. AVENTURINE LACQUER INRO (Nineteenth Century)

Four compartments. Decoration of chrysanthemum flowers delicately pencilled in gold. Has carved ivory netsuke, persimmons, and agate ojima.

288. GOLD LACQUER OBLONG BOX (Nineteenth Century)

Finished in polished gold, the lid ornamented with tree peonies in raised gold and other lacquers. The interior finished in fine nashiji.

289. RED LACQUER GOURD-SHAPED BOX (Nineteenth Century)

Decoration of conventional design painted in gold and black.

290. AVENTURINE LACQUER HEART-SHAPED BOX (Nineteenth Century)

With small tray inside. Decoration of rocks, trees, turbulent water and bamboo, in raised gold.

291. VERMILION LACQUER BOX (Nineteenth Century)

In shape of a persimmon, the stem and leaves in raised gold.

292. GOLD LACQUER SAKE SAUCER (Nineteenth Century)

Seated female figure in raised lacquers, on the under rim a demon.

293. VERMILION LACQUER SAKE SAUCER (Nineteenth Century)

Peacock feathers in raised gold and mother-of-pearl incrustation.

294. VERMILION LACQUER SAKE SAUCER (Nineteenth Century)

On high foot. Decoration of figure of God of Wisdom, and partner playing the game of "Go." On the under rim a cherry tree in blossom in raised gold.

295. TWO LARGE VERMILION LACQUER SAKE SAUCERS (Nineteenth Century)

One decorated with a crest and bamboo leaves in gold, the other with pine branches and a crest in gold and other lacquers.

296. JAPANESE LACQUER TRAY (Nineteenth Century)

Pine needles in gold on a black ground. Interior finished in fine nashiji. *Length, 9 inches; width, 6¼ inches.*

297. OLD BLACK LACQUER BOX (Eighteenth Century)

Morning-glories and checker pattern in raised gold. Interior finished in fine nashiji. *Height, 5½ inches; length, 8½ inches.*

SWORD GUARDS AND OTHER METAL WORK

298. SOLID GOLD SWORD GUARD (Early Nineteenth Century)

The obverse ornamented with a figure of "Nio," the temple guardian, artistically wrought in bold relief in chiseled gold and red bronze. On the reverse a cherry tree in blossom in relief in exquisite workmanship. A masterpiece by Mune-Oki. In gold and black lacquer box.

299. GOROSA BRONZE SWORD GUARD (Nineteenth Century)

Openwork design of cherry tree and blossoms in skilful workmanship. Signed.

300. ANCIENT IRON SWORD GUARD (Eighteenth Century)

Landscape and mountain scenery cast in relief and inlaid with gold and silver.

301. TWO SWORD GUARDS (Seventeenth Century)

One shakudo with figure of a farmer in relief in various metals, the other iron with figure of a Japanese fisherman and crows in relief in copper, silver, shakudo and gold. Signed Jusho.

302. SWORD GUARD (T'suba) (Eighteenth Century)

The obverse of shibuichi, with a relief ornamentation in gold, silver and shakudo, depicting a pilgrimage to the sacred mountain. The reverse of Gorosa bronze with chased and relief ornamentation. Signed, Yeisnu Omori.

303. TWO IRON SWORD GUARDS (Eighteenth Century)

One with relief ornamentation of a farmer, recumbent ox, and pine tree. Signed, YASUCHIKA. The other with kylins incised. Signed, JAKUSHI.

304. SHIBUICHI SWORD GUARD (Nineteenth Century)

Obverse and reverse exquisitely ornamented with floral motives in gold and silver.

305. SWORD GUARD (Eighteenth Century)

Shakudo and red bronze. Beautifully executed ornamentation in gold and silver of cherry blossoms and maple leaves floating on a stream. Signed, IKKIN FUNADA.

306. TWO IRON SWORD GUARDS (Eighteenth Century)

One with engraved and inlaid ornamentation of cherry blossoms and ferns, signed, JAKUSHI; the other with landscape and boating scene in relief and overlaid with gold, signed, ITTO.

307. IRON SWORD GUARD (Nineteenth Century)

Relief ornamentation of a figure in gold, silver and other metals and chased. Signed, HIROYOSHI.

308. SHAKUDO SWORD GUARD (Nineteenth Century)

Carved ornamentation of chrysanthemum flowers skilfully executed. Signed, KIYONARI GOTO.

309. IRON SWORD GUARD (Late Nineteenth Century)

On the obverse a carp in stream modelled in relief; on the reverse a lotus plant in gold and silver. Signed, NATSUO.

310. IRON SWORD GUARD (Eighteenth Century)

Figure of a scholar seated at a table, in relief casting and inlaid with gold. Signed, KORYO YOSHIYAMI.

311. IRON SWORD GUARD (Early Nineteenth Century)

With red bronze rims. Artistically executed ornamentation of figures of two fishermen towing their boat. Worked in various metals.

312. SHIBUICHI SWORD GUARD (Eighteenth Century)

Ornamented in relief with gold, silver and shakudo with a scene depicting a nobleman and attendant viewing and admiring a waterfall. Signed, NAMPO KIKUGAMA.

313. SET OF THREE KNIFE HANDLES

(Eighteenth and Nineteenth Centuries)

In a fine black lacquer case, decorated in gold with the Mikado's crest. In compartment I: a gold knife handle ornamented with a seated figure of a poet, and above him a stork in flight, exquisitely wrought in relief in various metals. Signed, HARUNAI HARATI.
In compartment II: a shibuichi knife handle with relief ornamentation of a warrior writing on a cherry tree, illustrating a Japanese legend. Signed, JAKUSHI.
In the third compartment, a red bronze handle, with figure of a street sweeper wrought in relief in gold, shakudo and other metals. Signed, ARITSUNE.

314. FOUR KNIFE HANDLES (Seventeenth and Eighteenth Centuries)

A. Shibuichi, crow and moon in shakudo and silver. Signed, BIJYO.
B. Shibuichi, the long-lived couple in gold inlay, the reverse of gold with engraved inscription. Signed, ICHIJ YOGOTO.
C. Shakudo, peonies in relief in gold, silver and shibuichi, reverse of gold. Signed, MANSHI NOMORI.
D. Shibuichi, mounted warrior, engraved and inlaid with gold and silver.

315. CABINET OF SWORD FURNITURE

Consisting of twelve knife handles, and twenty-four mounts, wrought in various metals and signed by the artists. The cabinet of silver and gold lacquer made in five compartments.

316. COLLECTION OF SWORD GUARDS AND MOUNTS

Fifty specimens in various metals and mostly signed by the artists. Arranged in five compartments.

317. INDIAN JADE POWDER HORN

Leaf pattern carved in low relief, the end in design of a fish's head with ruby eyes. In original fabric case with carnelian ojimi.

318. JAPANESE DAGGER

Ivory hilt and scabbard. Artistically carved with figures of priests, dragons and cloud forms.

319. JAPANESE DAGGER

Carved bone hilt and scabbard.

320. JAPANESE SHORT SWORD

Double-edge blade, corrugated wood hilt and scabbard, with lacquered mounts.

321. JAPANESE DAGGER

Shibuichi mounted hilt and scabbard.

322. JAPANESE SHORT SWORD

Double-edge blade. Bamboo hilt and scabbard. Red bronze serpent and snails in relief.

323. JAPANESE SPEAR

Lacquered bamboo shaft and scabbard.

324. BOCCARA CUP

Cherry-blossom shape, stem forming handle. Impressed seal mark.

325. OLD IMARI BEAKER

Decoration of flowers, Hōwō birds and fabulous monsters decorated in brilliant enamel colors and gilding.

Height, 23½ inches.

MISCELLANEOUS OBJECTS

326. PAIR BATTERSEA ENAMEL SALT CELLARS

Circular shape on tripod. Rose pink ground with reserve panels of flowers.

327. ENAMEL COUPE

Paintings of pastoral and Watteau subjects on the inner and outer surface. Metal and enamel mounts.

328. LAPIS LAZULI TANKARD

Ornamented with bands of mythological subjects in enamel and mounted in gilded metal.

Height, 6¼ inches.

329. FRENCH ENAMEL PLAQUE

Marie de Medicis. Mounted in ebonized frame with plush mat.

Diameter, 6 inches.

330. FRENCH ENAMEL PLAQUE

Franciscus Francorum Rex. Mounted in ebonized frame with plush mat.

Diameter, 7 inches.

331. BLOODSTONE COVERED TAZZA

Beautifully mounted in silver gilt and enamel. A reproduction of a sixteenth century specimen.

Height, 8½ inches.

332. ROCK CRYSTAL AND ENAMELLED DOUBLE TAZZA

Engraved and mounted in gilt metal. Reproduction of a sixteenth century specimen.

Height, 10 inches.

333. FLEMISH IVORY TANKARD

Elaborately mounted in silver. The tankard carved in high relief with a spirited battle scene between mounted and unmounted Gallic warriors. The base, hinged cover and handle of *repoussé* and chased silver, ornamented with trophies and other subects in harmony with the predominating ornamentation.

Height, 13 inches; diameter, 6¾ inches

334. IMPORTANT IVORY CARVING (Eighteenth Century)

Height, including pedestal, 20¼ inches; diameter, 6 inches

French production of masterly artistic workmanship. Subject, "The Return from Market," depicting the figure of a tall monk with a basket of vegetables on his right arm, which is uplifted, and holding in his hand several fowl. Mounted on an ebonized pedestal.

335. **PAIR IMPORTANT FRENCH IVORY GROUPS (Eighteenth Century)**

Each: Height, including pedestals, 16½ inches; diameter, 5½ inches

Of masterly workmanship, and illustrating the story of "Friar Phillips and his Geese." One carving represents a youth in charge of a monk, the former gazing in surprise and delight at two young girls in the companion group, his first sight of the female sex, and whom the monk had informed him were geese. The companion group shows two young girls, who look with pleasure at the youth.

"FRIAR PHILLIP'S GEESE"

The story of "Friar Phillip" is as follows:

A man lost his wife and was left alone with a twelve-month-old baby. He became a friar and brought up his son far away from the haunts of men. When the boy was about 16 years old, his father's crop, by which the friar supported himself and son, failed. He was obliged to go to town for help. He took his son with him and of course the boy was amazed at all he saw and asked "What is this?" "What is that?" At last he saw a young girl, and eagerly asked what sort of thing it was. "That thing, my son," says the friar, "is a bird men call a goose." "Catch it for me, father," cried the boy, "catch it! I'll take it home and be good to it. It sings, father, it sings, doesn't it?" And thus began the friar's troubles.

FRIAR PHILLIP

Transported, ravished at the Sight
He feels strange, but sweet delight.
"What's this? What's this? Oh Heavens!" he cries
"That looks so sweetly with its eyes.
Oh shall I catch it? Is it tame?
What is it, father, what's its name?"
Poor Phillip knew not what to say,
But tried to turn his eyes away.
He crossed himself, and made a vow.
"'Tis as I feared, all's over now."
Then: "Prithee have thy wits let loose?
It is a bird men call a goose."
"A goose, O pretty, pretty thing.
And will it sing, too, will it sing?
Oh come, come quickly, let us run.
That's a good father, catch me one.
We'll take it with us to our cell.
Indeed, indeed, I'll treat it well."

Taken from the anonymous poem, printed in One Hundred Choice Selections. No. 96. Page 173.

336. **PAIR ROYAL VIENNA VASES WITH COVERS**

Embellished with scrolls and leaf designs in gold mat, and bands of classical figures and mythological subjects. *Height, 8¼ inches.*

337. OLD CROWN DERBY GARNITURE

Consisting of one large and two small vases of oviform shape with two scroll handles each. Richly decorated with floral and scroll designs in brilliant enamel colors and gilding.

Respective heights, 9 *inches and* 11½ *inches.*

338. OLD DELFT PLATE

Decorated in cobalt blue, with Chinese designs of dragons and floral scrolls.

Diameter, 14 *inches.*

THIRD SESSION

SATURDAY AFTERNOON, APRIL 10, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 339 to 474 inclusive

ANTIQUE CHINESE RUGS

339. ANTIQUE CHINESE SMALL MAT (Ch'ien-lung)

Length, 2 feet; width, 1 foot 7 inches

Of Joo-e head shape. Salmon pink ground with fruit and flowers woven in blue, white and brown.

From the Tiffany Studios Collection, New York, 1908.

340. ANTIQUE CHINESE SADDLE CLOTH (Ch'ien-lung)

Length, 4 feet 1 inch; width, 2 feet 1 inch

Orange yellow ground, with conventionalized peony scrolls woven in brilliant tones.

341. ANTIQUE CHINESE "RICE GRAINS" SQUARE RUG (Ch'ien-lung)

2 feet 2 inches square

Yellow ground with a "rice grains" pattern in brown. A central medallion of floral design woven in shades of blue, white and salmon pink.

342. ANTIQUE CHINESE BLUE AND WHITE SQUARE RUG (Ch'ien-lung)

Length, 2 feet 5 inches; width, 2 feet 3 inches

Sapphire blue ground, covered with a central medallion of floral pattern, and corner ornaments of peony sprays, woven in ivory white and turquoise blue.

From the Tiffany Studios Collection, New York, 1908.

343. ANTIQUE CHINESE SQUARE RUG (Ch'ien-lung)

Length, 2 feet 4 inches; width, 2 feet 4 inches

Silky texture. The field of fawn color, and covered with peony and fret patterns in two shades of blue, delicate pink and ivory white. Border of peony scrolls in low tones of blue, white and browns.

From the Tiffany Studios Collection, New York, 1908.

344. ANTIQUE CHINESE SQUARE MAT (Ch'ien-lung)

2 feet 5 inches square

Silky pile. Sapphire blue ground, with a floral medallion and corner pieces and butterflies woven in harmonious tones, of golden brown, turquoise blue and ivory white.

345. ANTIQUE CHINESE SQUARE MAT (Ch'ien-lung)

2 feet 3 inches square

Silky pile. Shaded imperial yellow field with a peony central wreath, and corner pieces woven in subdued tones of pink, white and blue. Border to correspond in color and design.

From the Tiffany Studios Collection, New York, 1908.

346. ANTIQUE CHINESE SQUARE RUG (Ch'ien-lung)

2 feet 3 inches square

Thick silky pile. Dark blue field with a floral medallion and corner ornaments in golden yellow and tones of pink. The border of salmon pink with floral scrolls in two shades of blue and ivory white.

From the Tiffany Studios Collection, New York, 1908.

347. ANTIQUE CHINESE SADDLE CLOTH (Ch'ien-lung)

Length, 4 feet 7 inches; width, 2 feet 3 inches

Closely woven pile of silky texture, golden brown ground, with a medallion at either end depicting a kylin and cubs woven in tones of blue, white and yellow, and floral sprays, butterflies and the sacred fungus in subdued colors. Framed by an ivory white border, which is covered with peony scrolls, in harmonious tones.

348. ANTIQUE CHINESE SMALL BLUE AND WHITE RUG

(Ch'ien-lung)

Length, 2 feet 9 inches; width, 1 foot 11 inches

Grey white field with deer and floral medallions and floral twigs in two tones of *bleu-de-Nankin*. Border of swastika fret pattern.

349. ANTIQUE CHINESE "SYMBOLICAL" RUG (Ch'ien-lung)

2 feet 9 inches square

Very silky closely woven pile. The field of delicately toned salmon pink, with a central medallion formed by the "Shou" in blue, and surrounded by a circle of five symbolical bats woven in golden yellow and outlined with blue. Four corner ornaments are of archaic dragons and swastika fret pattern in blue and white, and the border is of ivory white with peony scrolls in pink and blues, and interceptions of "Shou" symbols in blue and yellow.

350. ANTIQUE CHINESE SMALL RUG (Ch'ien-lung)

Length, 4 feet 1 inch; width, 2 feet 4 inches

Fawn color ground with tile and floral patterns woven in two shades of *bleu-de-Nankin*. The border, of floral scrolls, is woven in harmonious colors.

351. PAIR ANTIQUE CHINESE "RICE GRAINS" SQUARE MATS

(Ch'ien-lung)

Each, 2 feet 4 inches square

Thick silky pile. Yellow ground covered with a "rice grains" pattern in brown. A central medallion of flower and scrolls and a neat border design woven in pink and ivory white.

From the Tiffany Studios Collection, New York, 1908.

352. PAIR ANTIQUE CHINESE "BLUE AND WHITE" SQUARE MATS

(Ch'ien-lung)

Each, 2 feet 7 inches square

Closely woven thick silky pile. Fawn color ground, with a central medallion formed of archaic dragons, and cloud scrolls, woven in two shades of blue, the corner ornaments of conventionalized butterflies in blues and red, and a border of wave pattern in dark and pale blue.

353. ANTIQUE CHINESE SILK AND SILVER SQUARE RUG (Ming)

3 feet square

The field covered with geometrical and conventional floral designs woven in various colors of silk, red predominating, and metal threads. Framed with a border of swastika fret woven in claret red silk on a silver thread ground. Guard band of red, yellow and blue.

354. ANTIQUE CHINESE "HAPPY AUGURY" RUG (Ch'ien-lung)

Length, 4 feet; width, 2 feet 1 inch

Closely woven silky pile. The field of pale yellow is covered with the Buddhistic emblems of happy augury, a central medallion showing a saddled horse, jardinière of flowering plants and archaic dragon fret, all of which are woven in harmoniously combined tones of blue, pink and white. An ivory white border is covered with peony scrolls, intercepted by bats, the symbol of longevity.

From the Tiffany Studios Collection, New York, 1908.

355. ANTIQUE CHINESE BLUE AND WHITE RUG (Ch'ien-lung)

Length, 4 feet 7 inches; width, 2 feet 4 inches

Silky pile closely woven. Ivory-white or fawn-color ground, covered with floral and fret patterns in two shades of blue. The border of swastika fret is woven in very dark blue.

From the Tiffany Studios Collection, New York, 1908.

356. ANTIQUE CHINESE "LONGEVITY" RUG (Ch'ien-lung)

Length, 4 feet 6 inches; width, 2 feet 4 inches

Closely woven silky pile. Fawn color ground. A central panel consists of a deer, bats and stork, symbols of longevity, and rocks, woven in salmon pink, and two shades of blue. This central panel is surrounded by twigs of tree peonies in blue, and the corner ornaments and the border are of swastika fret pattern woven in dark and pale blue.

From the Tiffany Studios Collection, New York, 1908.

357. ANTIQUE CHINESE BLUE AND WHITE "FLORAL" RUG (Ch'ien-lung)

Length, 4 feet; width, 2 feet 1 inch

Closely woven silky pile. Ivory-white ground, with peony medallion and branches in various shades of blue. Four corner ornaments and the border of swastika fret pattern in dark and pale blue.

358. ANTIQUE CHINESE RUG (Ch'ien-lung)

Length, 4 feet 4 inches; width, 2 feet 2 inches

Silky texture. The field of salmon pink, and covered with floral twigs and a central medallion of flowers and fruit, woven in ivory-white, yellow and two shades of blue. Framed with a border of sapphire blue, with floral scrolls, Shou and bat symbols in golden-brown, pink, white and turquoise blue.

359. ANTIQUE CHINESE "KYLIN" RUG (K'ang-hsi)

Length, 4 feet 11 inches; width, 2 feet 6 inches

Closely woven thick silky pile. On a field of salmon pink woven in tones of mustard yellow, sapphire and turquoise blue and ivory white, are a central medallion composed of a kylin within a floral wreath, and in the four corners figures of kylins amidst cloud forms. Framed with a blue border with key pattern in pink, yellow, and white and a guard band of sapphire blue.

From the Tiffany Studios Collection, New York, 1908.

360. ANTIQUE CHINESE "HUNDRED ANTIQUES" RUG (Ch'ien-lung)

Length, 5 feet 2 inches; width, 2 feet 6 inches

Thick silky pile. Fawn-color ground, covered with numerous ornaments known as the "Hundred Antiques" which are woven in tones of pink, blue, yellow and brown. Completed by a border harmonious in design and coloring.

From the Tiffany Studios Collection, New York, 1908.

361. ANTIQUE CHINESE RUG (Ch'ien-lung)

Length, 5 feet 9 inches; width, 2 feet 8 inches

Silky pile closely woven. Dark sapphire blue field covered with palmettes in golden brown, and a central medallion and corner ornaments of fret and floral designs woven in golden brown and salmon pink tones. Wide and several narrow borders of dark blue and shaded brown covered with flowers and Van Dyck points, the guard band in two shades of blue.

From the Tiffany Studios Collection, New York, 1908.

362. ANTIQUE CHINESE RUG (K'ang-hsi)

Length, 6 feet 10 inches; width, 3 feet 9 inches

Closely woven silky pile. The field of dark blue is almost completely covered with large flowers of the sacred lotus woven in tones of golden brown, pale blue, salmon pink and ivory white and a profusion of leafy scrolls woven in shades of golden brown and yellow. Framed with a wide border of pale yellow with a fret pattern in a darker tone.

ANTIQUE ORIENTAL RUGS

363. ANTIQUE ANATOLIAN SMALL RUG (Eighteenth Century)

Length, 2 feet 10 inches; width, 1 foot 6 inches

Closely woven thick pile. Red field with floral and scroll pattern in yellow, pale blue, ivory white and black.

From the Tiffany Studios Collection, New York, 1908.

364. ANTIQUE PERSIAN SADDLE CLOTH (Seventeenth Century)

Length, 3 feet 3 inches; width, 3 feet 4 inches

Closely woven velvet pile. The field, which is of sage green with a small pattern in red and yellow, is surrounded by yellow border with flower and scrolls in subdued tones, and two narrow bands of detached blossoms.

365. ANTIQUE ANATOLIAN RUG (Seventeenth Century)

Length, 4 feet 6 inches; width, 2 feet 10 inches

Closely woven silky pile. A field of buff color is covered with large conventional flowers and scrolls in red, dark blue, brown and white, and is framed with a series of harmonious borders.

From the Tiffany Studios Collection, New York, 1908.

366. CABISTAN PRAYER RUG

Length, 4 feet 6 inches; width, 4 feet 1 inch

Closely woven thick pile. White field, with floral and scroll pattern in various colors, bordered to correspond.

From the Tiffany Studios Collection, New York, 1908.

367. CABISTAN PRAYER RUG (Nineteenth Century)

Length, 4 feet 11 inches; width, 3 feet 8 inches

Closely woven silky pile. White field with lattice and floral pattern in brilliant red, blue and other colors. Borders of red and dark blue ground, with conventionalized patterns in subdued tones.

368. ANTIQUE CABISTAN PRAYER RUG (Eighteenth Century)

Length, 5 feet 4 inches; width, 2 feet 11 inches

Closely woven velvety pile. A floral tile pattern woven in brilliant tones of red, blue and yellow on a field of ivory white. Framed with a series of red and blue borders, covered with zigzag and scroll patterns.

369. ANTIQUE LADIK PRAYER RUG (Eighteenth Century)

Length, 5 feet 7 inches; width, 3 feet 9 inches

Closely woven silky pile. The prayer-niche of golden brown, and bordered at the top and bottom with conventionalized floral tree of life and other patterns in brilliant tones on a red and a turquoise-blue ground. Surrounded by a wide border of blue and two narrow bands of brown and ivory white all of which are covered with flowers, scrolls and leaf patterns woven in yellow, red, brown and white.

370. ANTIQUE MELES RUG (Seventeenth Century)

Length, 5 feet 9 inches; width, 5 feet 7 inches

Closely woven pile. Golden yellow field with bold cloud scrolls, and small conventional patterns woven in brilliant tones of dark and light blue, red, white and brown. Framed with a wide border of scroll and floral patterns and several narrow bands to harmonize.

371. ANTIQUE GHIORDES PRAYER RUG (Seventeenth Century)

Length, 5 feet 9 inches; width, 4 feet 5 inches

Closely woven pile. The field or prayer-niche of mosque window design in tones of old ivory, with temple columns and hanging candelabra in brilliant colors of red and blues. Above this field of ivory white is a ground of pale brown covered with conventionalized floral ornament and scrolls in red, yellow, blue and white, and framing the whole is a series of narrow and wide borders of red, blue, and white ground, completely covered with lotus and other flowers, scrolls and other patterns in brilliant tones harmoniously combined.

372. ANTIQUE GHIORDES PRAYER RUG (Seventeenth Century)

Length, 6 feet 2 inches; width, 4 feet 3 inches

Closely woven velvety pile. The field or prayer-niche in the design of a mosque window is of sage green color, with columns and a hanging lamp, woven in red, pale blue, and ivory white. The upper corner ornaments are composed of conventionalized flowers in red and yellow on a turquoise-blue ground. Completing the design is a wide border of red and a series of six narrow borders of red and turquoise blue covered with floral and scroll patterns in harmonious tones.

373. ANTIQUE GHIORDES PRAYER RUG (Seventeenth Century)

Length, 6 feet 4 inches; width, 4 feet 3 inches

Closely woven silky pile. The field or prayer-niche of claret red with two temple columns and a hanging candelabra woven in tones of ivory white, yellow, turquoise blue and purple. Above the field, which is outlined in the shape of a mosque window, are conventional flowers and leaf scrolls in brown and buff on a ground of turquoise blue. Surrounding the prayer panel or field is a

series of seven narrow and one wide border of red, green, sapphire and turquoise blue, which are covered with lotus flowers, conventional scrolls and other patterns woven in beautifully combined colors.

374. ANTIQUE GHIORDES PRAYER RUG (Seventeenth Century)

Length, 6 feet; width, 4 feet 3 inches

Closely woven pile. The field or prayer-niche of dark red, over which is a lambrequin design and a hanging temple lamp in turquoise blue with conventional floral patterns in red, yellow and ivory white and brown. Framed with a series of seven narrow and one wide border which are covered with flowers, cloud scrolls and other designs in subdued tones of yellow, red, pink and blue on grounds of green, dark blue and ivory white.

375. ANTIQUE SEHNA RUG (Seventeenth Century)

Length, 6 feet 3 inches; width, 4 feet 2 inches

Very closely woven velvet pile. The field of shaded red is intercepted by a broad lozenge-shaped band of turquoise blue, both of which are almost completely covered with floral patterns, cloud scrolls, and conventional designs in dark and light blue, ivory white and yellow. Bordered to harmonize.

376. ANTIQUE KULAH PRAYER RUG (Eighteenth Century)

Length, 6 feet; width, 4 feet 1 inch

Closely woven pile. The field or prayer-niche of sapphire blue, with floral pendant in tones of red, pale blue, buff and ivory white. Surrounded by a wide border of ivory white, and several narrow bands of yellow, blue and red, all of which are covered with floral and scroll pattern woven in various colors.

377. ANTIQUE KULAH RUG (Eighteenth Century)

Length, 6 feet 10 inches; width, 4 feet 1 inch

Closely woven pile. The field of salmon pink, with conventionalized floral bands woven in fine tones of blue, green, white and brown. Framed with a series of borders woven in harmonious designs.

378. SHIRAZ RUG

Length, 7 feet 5 inches; width, 3 feet 5 inches

Thick pile. Red field, with palm leaf pattern in blue and yellow, wide blue border with archaic animals in red, brown and white.

IMPERIAL POLISH AND ISPAHAN RUGS

379. IMPERIAL POLISH RUG (Early Seventeenth Century)

Exhibited at the Loan Exhibition of Rugs at the Metropolitan Museum of Art, 1910, and described in the catalogue by Dr. Wilhelm R. Valentiner as follows:

"Silk rug with silver and gold ground (so-called Polish carpet).

"*Persia (Imperial Manufactory), First Half of XVII Century.*

"*Size*: 6 *feet* 7 *inches by* 4 *feet* 9½ *inches*

"Field: Arabesques in red, light green and other delicate colors connected by yellow stems define areas with gold and silver ground. Large floral and conventionalized fruit motives in salmon pink, blue gray and other colors, are balanced in the centre and connected by stems bearing blue-green leaves and flowers, largely in yellow and gray.

"Border: On a green ground, flowers containing fruit motives in light colors accentuated by red between gold and silver leaves, and separated by round open flowers in salmon pink.

"Guard Bands: On salmon-pink grounds undulate flower designs. Silk."

From the sale of the Charles T. Yerkes Collection, New York, 1910, and described in the catalogue of that sale, by Mr. John Kimberly Mumford, as follows:

"*Texture. Two hundred and eight Persian hand-tied knots to the square inch.*

"It is in the smallest degree likely that the doubt which exists regarding the origin of these so-called 'Polish carpets' will ever be wholly set at rest. Many well-informed students of textiles have been loath to accept the explanation which holds these rugs to have been made at Warsaw, by Oriental weavers, under the direction of one Mersherski, who had studied textile methods in Persia and India. While accepting the name 'Polish,' applied chiefly because of the traditions existing in certain noble families of Poland, these scholars have inclined to treat the fabrics as eccentric products of some part of Persia, not, however, definitely fixed, or of some country intermediate between Persia and old Russia. Evidences upon both sides of the question are sufficiently nebulous. The most cogent argument, perhaps, is that the East itself has, so far as is known, sent forth no fabrics of like character.

"The carpet here presented tends to uphold the Polish, or at least a European, hypothesis. In it, as in all of its class (and the survivals are comparatively few in number), there is a manifest development of color-theory, of composition, a manner of treating the well-recognized Oriental decorative elements, which is wholly at variance with the Eastern method, and which, save for the essential forms used, does not forcibly suggest Asiatic derivation. Even the texture, although the knot follows the Persian method, has a feeling different from that of any sixteenth century product of Iran.

"In this, as in all pieces of this school, there is a studious and consistent use of soft tints—browns, fawns, and the like—which are distinctly European. Upon such quiet background, and upon the flat surfaces furnished by the superabundant metal employed, the more positive colors of the designs are displayed; and in the selection of these, even, there is testimony to the nearness of the

complementary idea, quite at odds with Persian color tendencies. Take, by way of illustration, the way in which the 'salmon-red,' so liberally used in many of the Polish pieces, is employed to offset the strong green of the border. This particular reddish shade is one that it will be difficult to match in genuine Oriental fabrics; the nearest approach to it is probably the harsh and rather unpleasant brown so common in parts of Mesopotamia and the western borders of Kurdistan. The combination of the 'salmon-red' with the shade of green appearing here is sufficiently frequent in the Polish carpets to indicate one inspiration for them all.

"The feature most distinctive of the carpets of this class, however, is the extraordinary use that has been made of metal-covered threads to produce large areas of gold and silver in the design. In the contemporary art of Persia, certainly, the metals are not employed to any such extent, nor, as can be seen by contrasting this with the recognized Persian weavings, in a like manner. It is easy to believe, therefore, that the suggestion for this addition to the Polish carpets was gained in India, among whose rich textiles were many sumptuous cloths of gold and silver. Be that as it may, the metal surfaces, softened now by age and by the wear which it is plain they have undergone, make effective addition to the symphonies so admirable in all these carpets.

"Chief, no doubt, among the stumbling-blocks in the way of those who have striven with the problem of the Polish carpets has been the fact that every component, in every design, is of Eastern origin. In most of the pieces—and all are readily recognizable from their likeness to one another—the diamond-shaped arrangement of stalks found in the familiar Herati design (the *tereh baluk*, or 'fish pattern') is utilized in the establishment of a centre, and often, as here, the entire motive and framework of the central design is found to be this pattern, together, usually, with the palmette and escutcheon features common in the Herati border. The medallion spaces, instead of being positively outlined, are generally produced by other curving stalks, very broadly drawn, and in varied coloring, which, while in close harmony with the key established for the whole, is most unusual when considered from an Oriental standpoint."

380. **IMPERIAL POLISH RUG** (Early Seventeenth Century)

Exhibited at the Loan Exhibition of Rugs at the Metropolitan Museum of Art, 1910, *and described in the catalogue by Dr. Wilhelm R. Valentiner as follows:*

"Silk rug with silver and gold ground (so-called Polish carpet).

"*Persia (Imperial Manufactory), First Half of XVII Century.*

"*Size*: 6 *feet* 9½ *inches by* 4 *feet* 9½ *inches*

"Field: On a two-shaded green ground, patterned with floral and foliage motives in scarlet, yellow, fawn color, silver, and gold is a large oblong medallion outlined by arabesques in gray, brown, and light orange. On the silver ground of this central field, balancing on the centre, are two large flowers in white, yellow, and brown, and two in orange, gray, and yellow with large lancet-shaped leaves. Other flowers in light blue, yellow, and red with a subpattern in light blue and rose.

"Border: On a gold ground, floral motives with lancet leaves, chiefly in yellow, red, and light neutrals separated by arabesque scrolls in blue and light orange. The design on the two short sides, it should be noted, differ somewhat.

"Guard Bands: Undulate floral design on gray and blue. Silk."

381. IMPERIAL POLISH RUG (Early Seventeenth Century)

Length, 4 feet 11 inches; width, 3 feet 8 inches

Of silk velvety closely woven pile. The field, which is of a pale pinkish tone, is covered with conventional floral motives, tendrils and leaf scrolls, woven in delicate tones of sapphire blue, emerald green and yellow of the topaz. A wide border framing the field is of beautiful soft green, with flowers of the Indian lotus and leaf scrolls woven in soft tones of blues, golden brown and ivory white. The guard band is of pale yellow with an interlaced pattern in sapphire blue.

382. IMPERIAL POLISH RUG (Early Seventeenth Century)

Length, 7 feet; width, 4 feet 7 inches

A most important specimen of distinctive artistic character. It is of silk and silver thread weave. The field, which is of soft fawn-color, is covered with large conventionalized Indian lotus flowers, tendrils and cloud scrolls, artistically composed, and woven in silver thread and silks of golden brown, sapphire blue and turquoise blue, emerald green and topaz yellow. A wide border framing the field is composed of a conventionalized floral pattern woven alternately in yellow silk and silver threads and outlined with dark brown.

383. IMPERIAL POLISH RUG (Early Seventeenth Century)

Length, 6 feet 6 inches; width, 4 feet 10 inches

The pile, which is closely woven, is entirely in silks. The field is a beautiful green in semblance of the precious emerald, and varying in tone. Completely covering the field are numerous flowers of the sacred Indian lotus, tendrils, cloud scrolls, and conventional motives, skilfully treated and woven in tones of sapphire blue and turquoise blue, yellow, white and red. Surrounding the field is a narrow band of yellow, and a wide border of topaz tone, the latter covered with large lotus flowers and leaf scrolls in colors to harmonize with the predominating design. A guard band is of shaded green and covered with detached blossoms and cloud forms in subdued colors.

384. ANTIQUE ISPAHAN RUG (Sixteenth to Seventeenth Century)

Length, 6 feet 11 inches; width, 4 feet 8 inches

Of closely woven silky pile and in exceedingly fine condition. The field is of claret red shading into tones of *rose du Barry*, and is almost completely covered with a beautifully executed design of

large flowers of the Indian sacred lotus, tendrils, cloud scrolls, and smaller floral patterns, all of which are woven in brilliant tones of sapphire blue and turquoise blue, green, topaz yellow, pink and ivory white. Framing the field is a narrow band of turquoise blue covered with detached blossoms and a wide border of dark blue with large lotus flowers and other patterns to harmonize with the embellishment of the field. The narrow guard band is of orange yellow.

ANTIQUE JARDINIERE VELVETS

385. PAIR ANTIQUE JARDINIERE VELVET PANELS (Louis Seize)

Cream-white silk ground, with a central medallion and corner ornaments of floral design woven in beautiful tones of green and delicate pink. The border of floral scrolls and rosettes is executed in similar colors.

Each: Length, 3 feet 8 inches; width, 2 feet.

386. ANTIQUE JARDINIERE VELVET PANEL (Louis Quinze)

Cream-white satin ground. Beautifully composed embellishment of peonies, palm leaves, and scale patterns woven in exquisite tones of green, delicate pink, and ivory white.

Length, 3 feet 8 inches; width, 1 foot 11 inches.

387. ANTIQUE JARDINIERE VELVET PANEL (Louis Seize)

Golden yellow silk ground. Beautifully embellished with a central medallion of floral and trellis pattern woven in tones of rose red, delicate purple and green. The corner ornaments of carnations and roses, and the border of floral and leaf festoons, woven in colors to harmonize with the predominating embellishment.

Length, 3 feet 11 inches; width, 2 feet 1 inch.

388. ANTIQUE JARDINIERE VELVET PANEL (Louis Quinze)

Gros-grain ground of old ivory tone, covered with a beautifully executed embellishment of flowers, leaf scrolls, and butterflies in tones of ruby red, topaz yellow, emerald green and purple of the amethyst.

Length, 3 feet 1 inch; width, 4 feet 7 inches.

389. ANTIQUE JARDINIERE VELVET BORDER (Louis Quinze)

Cloth-of-gold ground, with an urn, flowering plants and leaf scrolls woven in delicate tones of green, yellow and ruby red.

Length, 4 feet 1 inch; width, 2 feet 7 inches.

390. ANTIQUE JARDINIERE VELVET PANEL (Louis Seize)

Cloth-of-gold ground. A central medallion of star and blossom design, within a border of leaf scrolls and conventionalized flowers are woven in beautifully combined tones of wine red, delicate green, purple and white. The corner ornaments of cornucopias of flowers, and the border of floral scrolls, are all woven in colors to conform with the predominating embellishment.

Length, 4 feet 2 inches; width, 2 feet.

391. ANTIQUE JARDINIERE VELVET PANEL (Louis Seize)

Cloth-of-gold ground, with dainty floral bouquets, fern scrolls and a conventional border design beautifully executed in delicate tones of rose pink, red, green and white.

Length, 4 feet 3 inches; width, 2 feet 1 inch.

392. ANTIQUE JARDINIERE VELVET PANEL (Louis Seize)

Golden yellow ground, with a central embellishment of a vase, containing a flowering plant, and a border of entwining roses and tendrils, woven in fine tones of red, green and white.

Length, 4 feet; width, 2 feet 1 inch.

393. ANTIQUE JARDINIERE VELVET PANEL (Louis Quinze)

Cream-white gros-grain silk ground, with boldly drawn floral and leaf pattern executed in beautifully toned greens, yellow and wine red.

Length, 5 feet 8 inches; width, 2 feet.

394. ANTIQUE JARDINIERE VELVET BORDER (Louis Quinze)

Ecru satin ground, with floral bouquets, leaf scrolls and a conventional border woven in delicate tones of green and pink.

Length, 7 feet 3 inches; width, 1 foot.

RENAISSANCE AND OTHER EMBROIDERIES, TAPESTRIES AND OTHER TEXTILES

395. ANTIQUE NEEDLEWORK PICTURE

Mythological subject skilfully executed in low tones of silk.

Height, 11 *inches; length*, 12¾ *inches.*

396. ANTIQUE FABRIC PICTURE

Medieval figures, landscape and animals painted on canvas in low tones. Appliqué border of floral scrolls.

Height, 10½ *inches; length*, 15½ *inches.*

397. ANTIQUE SAMPLER

Quaint figures of "Faith," "Hope" and "Charity," various animals, insects and birds worked in low tones of silk and worsted.

Height, 9½ *inches; length*, 12¾ *inches.*

398. ITALIAN RENAISSANCE ORPHREY

Elaborately embroidered in silks and gold thread, several figures of saints in niches and in a medallion executed in needle painting.

Length, 3 *feet* 11 *inches; width*, 9 *inches.*

399. ITALIAN RENAISSANCE ORPHREY

Elaborately embroidered in gold thread and silks, figures of Madonna and Child and Saints in needle painting.

Length, 4 *feet* 2 *inches; width*, 9 *inches.*

400. SILK AND GOLD THREAD TAPESTRY PANEL (Renaissance)

Floral and scrolls woven in delicate tones of pink, brown, yellow, blue and white.

Length, 1 *foot* 9 *inches; width*, 1 *foot* 7 *inches.*

401. ECCLESIASTICAL BANNER (Italian Renaissance)

Red Genoese velvet, with figures of angels and monstrance, the Holy Lamb, and scroll designs, executed in gold and silver thread needlework and appliqué.

Length, 6 *feet* 4 *inches; width*, 1 *foot* 9 *inches.*

402. GREEN GOTHIC VELVET CHASUBLE (Sixteenth Century)

Embellished with a broad stripe of embroidery and appliqué in gold threads and yellow satin in the design of fleur-de-lis scrolls and a coat-of-arms.

403. GREEN GOTHIC VELVET DALMATIC (Sixteenth Century)

Richly embellished in gold thread embroidery and appliqué to match the preceding chasuble.

404. SUMPTUOUS RENAISSANCE PANEL (Sixteenth Century)

Green silk, elaborately embroidered in beautifully combined silks and gold thread. The embellishment consisting of floral designs, birds and bold leafy scrolls. Framed under glass.

Length, 3 feet 2 inches; width, 1 foot 10 inches.

405. SUMPTUOUS RENAISSANCE EMBROIDERED PANEL (Sixteenth Century)

To match the preceding. Framed under glass.

Length, 3 feet 2 inches; width, 1 foot 10 inches.

406. THREE SUMPTUOUS RENAISSANCE LAMBREQUINS (Sixteenth Century)

Green silk sumptuously embroidered in beautifully combined silks and gold thread. The embellishment consists of an elaborate floral design, and various birds, executed in silk needlework and bold leaf scrolls in gold thread embroidery. Scalloped edge finished with bullion fringe, and the upper edge bordered with gold thread lace. Lined with green silk.

Each: Length, 6 feet 5 inches; width, 1 foot 10 inches.

407. EMBROIDERED RENAISSANCE LAMBREQUIN (Sixteenth Century)

To match the preceding (No. 406).

Length, 6 feet 1 inches; width, 1 foot 10 inches.

408. FOUR SUMPTUOUSLY EMBROIDERED RENAISSANCE LAMBREQUINS (Sixteenth Century)

To match the preceding, but with straight edge.

Each: Length, 7 feet 1 inch; width, 1 foot 10 inches.

409. FOUR SUMPTUOUSLY EMBROIDERED RENAISSANCE PANELS (Sixteenth Century)

Green silk, and embellished to match the preceding lambrequins.

Each: Length, 3 feet 1 inch; width, 1 foot 10 inches.

410. RENAISSANCE VELOURS (Sixteenth Century)

Golden yellow ground with coats-of-arms, leaf scrolls and grotesques executed in beautiful emerald green.

42 yards in various lengths.

411. PAIR ITALIAN RENAISSANCE DOOR CURTAINS WITH LAMBREQUIN (Seventeenth Century)

Composed of silk and metal thread brocade, chasubles and copes of brilliant floriated pattern on ivory white gros-grain silk. Trimmed with metal thread galloon. Lined with pink silk and interlined.

Each curtain: Height, 7 feet 10 inches; width, 4 feet 6 inches
Lambrequin: Height, 1 foot; length, 7 feet 6 inches.

412. PAIR OF ITALIAN RENAISSANCE DOOR CURTAINS AND LAMBREQUIN (Seventeenth Century)

Composed of seventeenth century chasubles and copes, of ivory white silks, sumptuously embellished with passion flowers, tendrils and leaf scrolls executed in silk and gold thread needlework. Lined with green silk and interlined.

Curtain: Height, 7 feet 10 inches; width, 4 feet 6 inches.
Lambrequin: Height, 1 foot; length, 7 feet 6 inches.

413. ROYAL BEAUVAIS TAPESTRY PANEL (Eighteenth Century)

Early eighteenth century. One of the "Les jeux d'enfants" series. Style of Michel Corneille and possibly from the cartoon of Damoiselet, of Bruxelles. The composition with landscape and subdued coloring includes a group of four children under a tree and in the foreground who are occupied in trapping birds; one of their number has just caught a bird and is about to place it in a cage which is close by on the ground. Still another cage that is empty appears further to the right and in front of a tent-like trapping net. The distance reveals arched stone bridges, and a tower together with a light cloudy sky. The framing border is woven in a small trellis diaper design, relieved by corner cartouches.

Height, 8 feet; width, 6 feet 3 inches.

FINE CARVED AND GILT FURNITURE STEINWAY PARLOR GRAND PIANO

414. CARVED AND GILDED FOOTSTOOL

In the style of Louis Seize. Upholstered in silk and gold thread floriated brocade.

415. PAIR OF CARVED AND GILDED RECEPTION CHAIRS

In the style of Louis Seize. The frames carved in relief with acanthus scrolls and floral patterns. Seats and backs caned and gilded.

416. PAIR OF CARVED AND GILDED RECEPTION CHAIRS

In the style of Louis Quinze. The frames and open backs elaborately carved in relief with leaf scrolls and floral festoons. The seats upholstered in floriated silk brocade.

417. MAHOGANY SMALL TABLE

In the style of Louis Seize. With inlaid top panel and base shelf. Mounts, ornaments and gallery rail of gilded metal.

418. PARQUETRY SMALL TABLE

In the style of Louis Quinze. Mounted in gilded ormolu and with a decorated Japanese porcelain plaque fitted in the top.

419. LADY'S PARQUETRY WRITING TABLE

In the style of Louis Quinze. Elaborately mounted and ornamented in chiselled ormolu, by F. Linke of Paris. Fitted with one large and two small drawers and surmounted by a figure of a cupid. Has ormolu candle branch arranged for electric lighting.

420. MAHOGANY ROUND CENTRE TABLE

In the style of Louis Seize. Mounted in gilded metal.

421. PAIR VASE CABINETS

Of plate glass. Mounted on carved mahogany pedestals.

Height of case, 23 inches; width, 11½ inches square.

422. LARGE PARQUETRY AND MARQUETRY VITRINE

In the style of Louis Quinze. Elaborately mounted and ornamented in chiseled ormolu, with leaf scrolls, female busts and shell patterns. Lined with cream white satin brocade.

423. CARVED AND GILDED BERGERE

In the style of Louis Quinze. The frame carved in relief with rocailles and floral designs. The back, wings, and loose cushion upholstered in silver grey silk brocade with floral bouquets and lace patterns brocaded in various colors.

424. CARVED AND GILDED WOOD CORNER SEAT

In the style of Louis Quinze. The frame carved in bold relief with floral festoons and leaf scrolls. Upholstered in old silk brocade of floral patterns.

425. LARGE CARVED AND GILDED MARQUISE

In the style of Louis Quinze. The frame elaborately carved in relief with rocailles and floral scrolls. The back, wings, and loose cushion upholstered in cream white silk brocade with floral patterns brocaded in brilliant colors.

426. ELABORATELY CARVED AND GILDED SOFA

In the style of Louis Quinze. The frame almost entirely covered with relief carving of leaf scrolls, openwork central back panel. Seat and back upholstered in floriated mauve color silk brocade.

427. CARVED AND GILDED SOFA

In the style of Louis Quinze. The frame elaborately carved in relief in rocailles and floral scrolls. The seat, back and arms double caned and gilded. Fitted with a loose cushion which is upholstered in écru grosgrain silk with bold floral and leaf scroll patterns brocaded in various colors of silk and gold metal thread.

428. CARVED AND GILDED LONG BANQUETTE

In the style of Louis Quinze. The frame and X-shaped underbrace carved in relief with rocaille and floral designs. The seat upholstered in silk and gold thread, floriated brocade.

430. RENAISSANCE TAPESTRY BANQUETTE

Frame of carved and gilt walnut, showing massive scrolled underbracing and curved legs. The seat is covered with a Flemish tapestry in panel form representing a mythological subject with numerous small figures that compose a council of the Olympian gods, with Zeus arriving on the scene borne by an eagle. Birds of the sky are included on the sides, together with a peacock and hen.

Length, 6 feet 2 inches; width, 1 foot 8 inches.

431. FRENCH WALNUT ARMCHAIR

Renaissance style of the sixteenth century. The frame showing delicately carved openwork with scroll and figure details, while the arms are supported by crouching male and female figures, boldly sculptured in relief. The seat and back being uniformly upholstered in red Genoese velvet enriched by gold appliqué embroidery.

432. FRENCH WALNUT ARMCHAIR

Renaissance style of the sixteenth century. The frame showing delicately carved openwork with scroll and figure details, finials and fluted legs. The arms are supported by figures of a Satyr and a fawn, freely carved and carefully finished. The seat and back are upholstered with red Genoese velvet enriched by gold appliqué, the design of which presents annular centres and Renaissance scrolls.

433. PAIR OBLONG GILT WOOD MIRRORS

Italian baroque, of the seventeenth century. Ornamented with florid designs of floral motifs, in high relief and richly gilded.

Height, 43 inches.

434. OVAL MIRROR

Carved and gilt wood frame in the Chippendale style. Two herons, leaf scrolls and shell patterns carved in relief and openwork.

Height, 4 feet 1 inch; length, 5 feet 3 inches.

435. THREE-FOLD SCREEN

Carved and gilded wood frame in the style of Louis Quinze. Fine tapestry panels of floral designs woven in subdued colors on a creamy white ground.

Height, 5 feet 6 inches; extends 5 feet 6 inches.

436. CARVED AND GILDED WOOD WALL CABINET

In the style of Louis Quinze. Rocaille and floral designs carved in relief. Has glass door, sides and mirror back, and is fitted with three plate glass shelves.

Height, 5 feet 8½ inches; width, 2 feet 9½ inches; depth, 1 foot 3 inches.

437. PAIR CARVED AND GILDED WALL CABINETS

In the style of Louis Quinze. With glass doors, sides and mirror backs, and fitted with three plate glass shelves.

Height, 5 feet 7 inches; width, 2 feet 2 inches; depth, 1 foot.

438. PAIR CIPPOLINI TALL COLUMNS

Graceful slender shapes, with highly polished surface. Carved and polished bases and capitals.

Height, 5 feet 1½ inches.

439. PAIR OLD MARBLE STATUES

Figures of "Venus" and "Apollo" sculptured in white marble. Mounted on black plinths.

Respective heights, 25 inches and 23½ inches.

440. PAIR TALL LANGUEDOC MARBLE COLUMNS

Highly polished surface, with white marble bases and caps.

Height, 5 feet.

441. STEINWAY PARLOR GRAND PIANO

The case of mahogany and inlaid in the early English style. The movement, which is numbered 102736, bears the following inscription: "This exquisite piano has been used by me, on my farewell tour in America.

(Signed) ADELINA PATTI.
Baroness Cederström, 1903."

EARLY ENGLISH FURNITURE

442. MAHOGANY TRAY

In style of Chippendale (modern), with fretted rail of Gothic design.

Length, 23½ inches.

443. PAIR INLAID SHERATON KNIFE BOXES FITTED FOR STATIONERY

Decorated with inlaid bands of satinwood, and oval on cover with floral arabesques in satinwood and greenwood. Satinwood shield about keyhole.

Heights, 15½ inches.

444. PAINTED CASKET-SHAPED WORKBOX

In style of the American Empire. Resting on lyre-shaped base, itself rising from four curved legs fitted with brass mounts. Piece painted black and enriched with figure and floral designs in colors. Sliding four-compartment shelf inside, lined with green silk.

Height, 27½ inches.

445. PAIR MAHOGANY CANDLE STANDS

In style of Chippendale. With fretted top rail, shaft fluted, tripod base carved in low relief with acanthus, and cabriole legs.

Height, 44 *inches.*

Purchased from the A. J. Crawford Company, New York, as pieces of the period.

446. COMB-BACK LIGHT MAHOGANY WINDSOR ARMCHAIR

In Colonial American style. With spindle props at back, stretchers and spade feet.

Height, 44½ *inches.*

447. SINGLE MAHOGANY SHIELD-BACKED ARMCHAIR

American. Showing Hepplewhite influence in splat. Straight legs.

Height, 38¼ *inches.*

448. SINGLE MAHOGANY CHAIR

In Chippendale style (1760-1770). With straight legs and slat, curved top rail to back, and pieced Gothic splat of intricate design.

Height, 36 *inches.*

449. SINGLE MAHOGANY ARMCHAIR

In style of Chippendale (1760-1770). Curved top-rail and arms, cabriole legs, ball and claw feet. Acanthus in relief at knees. Splat pierced, composed of wave curves.

Height, 39 *inches.*

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

450. SINGLE MAHOGANY ARMCHAIR

Of Hepplewhite style (1785-1795). Full oval back splat, evincing influence of Both Chippendale and the Adam Brothers. Acanthus leaf at supports of arms. Tapering straight legs, grooved.

Height, 39 *inches.*

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

451. SINGLE MAHOGANY ARMCHAIR

In late Chippendale or Transition style (1770-1780). Curved top-rail and arms and straight grooved legs with stretcher. Floral design at top of rail, and acanthus motifs depend from slats of pierced splat.

Height, 38 *inches.*

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

452. SINGLE MAHOGANY ARMCHAIR

In Hepplewhite style (1785-1795). Probably originally a writing chair (note holes in arms for extension). Graceful shield back. Splat carved with a drapery festooned urn, acanthus leaves at top-rail and rosettes at stiles. Straight tapering legs and curved under-brace.

Height, 39½ *inches.*

453. SINGLE MAHOGANY SIDE CHAIR

In Chippendale style (1760-1770). With unusual splat fretwork in Chinese style. Ends of top-rail carved in acanthus designs, and rosette at centre. The legs are somewhat heavy cabriole, terminating in the ball and claw, and further decorated with acanthus at knees.

Height, 37½ *inches.*

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

454. SINGLE MAHOGANY ARMCHAIR

In Chippendale style (1760-1770). Of interlaced ladder-back form, hooped top-rail, and slats echoing same pattern. Shaped arms, square seat, straight legs and stretcher.

Height, 37 *inches.*

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

455. SINGLE MAHOGANY ARMCHAIR

Of the early Georgian epoch (1714-1760), showing a style improved upon by Chippendale. Splat divided into four slats, each beaded, and, at the centre, carved in a simple leaf design. Acanthus motif on edge of top-rail and arms. Legs cabriole, Dutch feet, and foliage carved at knees.

Height, 36½ *inches.*

456. SINGLE MAHOGANY ARMCHAIR

In early Georgian style (1714-1760). With conventionalized "interlacing-circle" splat, acanthus leaves and shell with streamers carved on top-rail. Legs cabriole, terminating in birds'-claw and ball feet. Knees carved in acanthus and floral pendants.

Height, 37¾ *inches.*

457. PAIR SOLID MAHOGANY ARMCHAIRS

In style of Chippendale. Have interlaced acanthus-leaf slat, acanthus designs along shoulder or arms and long apron. Rayed centre of apron pierced. Cabriole legs and paw feet. Seats of seventeenth century Persian silver brocade.

Height, 41½ *inches.*

Purchased from the A. J. Crawford Company, New York, 1904 *with a written statement that the chairs "were purchased at the sale of Richard Poer de la Poer, Greystones Priory, Dublin, and were mentioned in an inventory as far back as* 1785."

458. PAIR SATINWOOD INLAID WALNUT CHAIRS

Of the Queen Anne—Early Georgian epoch (1702-1727). With hoop and spooned backs, fiddle splats, cabriole legs, and curved stretchers. The break in the topmost curve of the backs exemplifies one of the many variants of the conventional Queen Anne style.

Height, 37½ *inches.*

459. FOUR RIBAND-BACKED SOLID MAHOGANY ARMCHAIRS

In style of Chippendale. Have richly carved seat-rails, elaborately interlaced and knotted ribbons at splats, cabriole legs, carved knees and conventionalized dolphin feet.

Height, 37½ *inches.*

Purchased from the A. J. Crawford Company, New York, with the written statement that these chairs and the following described settee "came from the collection of Madame de Falbe, wife of the Danish Ambassador to England, and who was formerly Mrs. Gerard Leigh, in whose family the chairs and settee had been since the beginning of the nineteenth century."

460. SOLID MAHOGANY RIBAND-BACKED SETTEE

To match the above described chairs.

Height, 37½ *inches; length*, 5 *feet* 4 *inches.*

461. MAHOGANY SETTEE

In Dutch style (first quarter of the eighteenth century). With outflaring arms, cabriole legs terminating in dolphins' heads, and graceful splats carved in low relief with acanthus and pendant flower designs and pierced with a single oval at centre of the swell. About one-quarter of an inch added to shoes of the front feet.

Height, 41 inches; length, 61 inches.

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

462. INLAID MAHOGANY CARD TABLE

Of late Sheraton (American) style. Top inlaid with floral design in satinwood, greenwood and rosewood. Legs round, tapered and reeded in characteristic Sheraton style.

Height, 29 inches; diameter, 35½ inches

463. INLAID MAHOGANY TIP TABLE

In style of Sheraton. Oval top inlaid with a satinwood and greenwood shell. Thin double band of satinwood along edge. Swell shaft, grooved curved legs, brass feet. Perhaps American.

Height, 29¾ inches.

464. SOLID MAHOGANY TIP TABLE

In style of Chippendale. With outcurving pierced rail of floral designs broken by leaves of the acanthus (double at corner), and having openwork designs at centres. Fitted to tripod base.

Height, 32 inches; width, 29½ inches.

Purchased from the A. J. Crawford Company, New York, 1904, *with a written statement that the table "was bought at a sale at 'The Paddocks,' Guildford, Surrey, and it had been purchased from the Earl of Braybrooke at Braybrooke Castle, where it stood in the room used by Queen Anne."*

465. SOLID MAHOGANY TIP TABLE

In style of Chippendale. With sunken compartment for eight plates and large central panel. Carved shell at each division, floral rosettes inside about central compartment. Tripod base, acanthus carved shaft and knees. Clawed feet.

Diameter, 47 inches; height, 29 inches.

Purchased from the A. J. Crawford Company, New York, 1914, *with written statement that it had come from an old house in Tunbridge Wells.*

466. MAHOGANY CORNER CABINET

In style of Chippendale (1760-1780). Single glass door embellished with simple diamond-shaped tracery, moulded pilasters at sides; fretted and beaded bands mark break between shelved top and lower half of piece, which is enclosed with a panelled door. Elaborately carved pediment with circular brass rosettes. Chinese bracket feet.

Height, 6 feet 6½ inches; depth, 22 inches.

467. GRAND SATINWOOD BEDROOM SUITE

In style of the Brothers Adam, consisting of

"A." Four-post double bedstead.
"B." High chest of drawers.
"C." Dressing table with oval mirror.
"D." Cane-bottomed seat to match.
"E." Two feather and drapery-designed shield-back armchairs.
"F." Four shield-shaped side chairs.
"G." An urn-shaped cheval glass with Battersea enamel handles.

These extremely beautiful examples of golden satin-wood are tastefully painted with rose-festoons and ovals or squares painted in white and black and filled in with draped female figures after the antique.

Height of bed, 8 feet; length, 6 feet 9 inches; width, 5 feet 5½ inches.

Purchased from the A. J. Crawford Company, New York, with the written statement that the above suite was "purchased at the sale of Richard Poer de la Poer of Greystones Priory, in the county of Dublin, Ireland, in April, 1903, having been in the possession of the family almost one hundred years."

468. SATINWOOD DESK

In style of the Brothers Adam. Has six drawers and five compartments in top and three small drawers below. This beautiful example of satinwood furniture is enriched with floral festoons of roses and oval medallions filled in with classic figures in white on green.

Height, 39 inches; length, 48 inches; width, 24½ inches.

Purchased from the A. J. Crawford Company, New York, 1904, as a specimen of the period.

469. SATINWOOD CURIO CABINET

In style of the Brothers Adam. Decorated with painted designs of floral festoons and an oval panel (top) ornamented with two amorini. Two shelves, spade feet, curved apron.

Height, 39 inches.

Purchased from the A. J. Crawford Company, New York, 1904, with their written statement that the above piece was made by the Brothers Adam toward the end of the eighteenth century.

470. SATINWOOD ROUND TABLE

In style of the Brothers Adam, decorated in rich but subdued colors with rose festoons and draped female figures after the antique. Depending from the beaded central panel on top hang black and white oval plaques filled in with the figures of the Muses or Arts. Has been reinforced below with two braces.

Height, 29 inches; diameter, 35¾ inches.

Purchased from the A. J. Crawford Company, New York, 1904, with their written statement that the above table was purchased at the Richard Poer de la Poer sale, Greystones Priory, Dublin, Ireland.

471. PAIR OF GILT WOOD CANDLESTICKS

Griffin form, in style of the Brothers Adam.

Height, 13¼ inches.

Purchased from the A. J. Crawford Company, with the written statement that the above candlesticks were made toward the end of the eighteenth century.

472. TRIPOD POLE SCREEN

In style of the Brothers Adam. With satinwood urn-shaped octagonal panel, filled in with painting on satin of rose and insects. The border is ornamented with painted floral festoons. Glass framing painting, painted in green and gold.

Height, 61½ inches.

473. OVER-MANTEL MIRROR

In style of the Brothers Adam. Of vertical oblong shape. Light frame decorated with acanthus, beaded and rosette designs wrought in gilt compo. Modern Wedgwood plaque "Sacrifice to Flora" inserted in frame immediately below the gilt urn which crowns the piece.

Height, 45 inches; length, 60 inches.

Purchased from the A. J. Crawford Company, 1905, as a period piece.

474. SUITE OF PAINTED FURNITURE

In style of Hepplewhite. Consisting of

"A." Glass-front cabinet.
"B." Shield-back settee.
"C." Two corner-stands.
"D." Two armchairs.
"E." Desk.
"F." Circular table.

Finished with a black painted ground, the entire set is decorated with drapery and floral festoon designs and oval plaques filled in with female figures after the antique, the "Muses," "Arts" and the like. The latter are painted in white or green, after the manner of Wedgwood.

Height of cabinet, 66 inches.

Purchased from the A. J. Crawford Company, New York, 1905, with a written guarantee and a statement that they had bought the set at Dorman's Park, in Surrey, two miles from East Grinstead; it belonged to the Nicol family, and was well known in that part of Surrey; it had belonged to the Nicols for over sixty years, and they had bought it at "Crowborough Hall, Sussex." They further stated "that in the opinion of several experts," including Mr. Arthur Taylor of London, "it is without doubt the most unique set they had ever seen of a very rare period, viz., early Hepplewhite."

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PAY $8,000 FOR VASE AT IVES ART SALE

Auction of Porcelains Brings Forth Much Enthusiasm and Totals $61,607

The art treasures of the late General Brayton Ives were dispersed yesterday afternoon at the American Art Galleries, with Thomas E. Kirby on the auction block. The fourth session of the Ives library sale was conducted last evening by Otto E. Bernet.

For the art objects the large total of $61,607 was realized. The books and autographs brought a total of $16,897.50, or a total of $73,199 for the four sessions. The grand total for the art and literary treasures thus far is $134,806.50.

Frank Partridge paid the highest price of the day, $8,000, for a grand famille verte vase, club shaped, K'ang-hsi period, No. 93 of the catalogue, purchased from Gorer of London. Gorer of London was one of the large purchasers yesterday, the firm buying back many of the things it had sold to General Ives.

The first piece among the art works that brought four figures was a famille verte galipot, K'ang-hsi, No. 72, which went to Gorer for $1,000. This was of graceful shape and fine quality porcelain, with a pale yellow glaze, opaque, iridescent, with a decoration of the four clawed dragon and the fire emblems. Under the foot was the six-character mark of the period.

A graceful oviform vase, No. 73, Ch'ien-lung, of thin white hard porcelain, the decoration the scene of a pilgrimage to a temple, with a poem dedicated to the occasion penciled in black, went to Gorer for $700.

A famille noire amphore, No. 74, in brilliant black glaze, with the design of the bold-horned dragon and the phoenix, emblems of the Emperor and Empress, in shining enamel colors of the famille verte, K'ang-hsi, went to Duveen Brothers for $4,900.

F. R. Welsh paid $650 for No. 78, a pair of oviform decorated vases, Ch'ien-lung, with a design of pomegranates and butterflies in brilliant enamel colors. These pieces were formerly in the Summer Palace, Pekin.

A unique oviform jar and cover, No. 81, decorated with the Ho-Ho and other birds, peony branches with many-colored blossoms, lotus flowers at the back and a beautiful border, altogether making a superb specimen, K'ang-hsi, went to Gorer for $3,400.

No. 82, a famille verte bottle-shaped vase, altar baskets of flowers in panels forming the decoration, the lip of the vase, shaped to represent a tulip, stippled with black on pale green and ornamented with flowering hawthorne branches, went to the same buyer for $1,400.

A gourd-shaped mille fleurs vase, No. 83, brought $2,100, and No. 85, a famille verte vase, 17½ inches tall, with pear-shaped body and fabulous animals and flowers, the decorations in the panels, went to Gorer for $1,900.

F. M. Mansley paid $825 for No. 88, a famille verte club-shaped vase, the decoration a scheme of mounted warriors in brilliant five-color enamels.

No. 89 went to Gorer for $3,900. It is a slender eighteen-inch vase, the decorations in heavy enamels consisting of altar furnishings, a bronze beaker of peacock feathers among them.

Frank Partridge paid $2,150 for No. 91, a pair of twenty-one-inch vases, famille verte, with covers, and decorated with four large panels showing court ladies in brilliant robes.

To Duveen Brothers went No. 92, for $200, a pear-shaped vase, hard paste, brilliant white glaze, the decoration showing the abode of the immortals in enamel colors of the famille verte. This was formerly the property of Li Hung Chang.

The $8,000 vase purchased by Partridge was of large "rouleau" shape, showing a brilliant court scene, nobles and ladies awaiting an audience with the Emperor, who is seen, in the upper part of the vase, in the interior of the palace and the Empress on a terrace. There is a landscape on another side of the vase, and Buddhistic disciples on the neck. The numerous headdresses of the figures, a feature of the decoration, are all in black enamel.

An oviform emerald green jar, No. 119, Ming period, with an emerald green glaze having a coarse crackle, and eight inches tall, brought the second highest price of the day, going to Duveen Brothers for $6,100. The same buyers paid $725 for No. 129, a superb apple green bottle with a network of dark lines under a translucent glaze of apple green.

To Gorer went another fine piece, a wonderful coral-red gallipot, of perfect shape and finish, No. 130, K'ang hsi, seven inches high, for $1,000.

S. S. Laird, a Philadelphia collector, got a pair of powder blue vases, No. 131, graceful bottle shape, K'ang-hsi, decorated with fabulous animals in peachbloom tones, for $550.

An eight-inch sang-de-boeuf amphora with translucent glaze, No. 132, was another Gorer purchase, at $1,150.

To Partridge went a beautiful specimen from the collection of jades which were the last number, sold in the afternoon. It was No. 144, a flower vase, carved in the design of a lily, stem, and buds forming the base, Ch'ien-lung, all in white jade, and brought $760.

The most interesting although not the highest price in the library sale was an important holograph letter of the English poet Percy B. Shelley, seven pages quarto, dated Marlow, Dec. 11, 1817, and addressed to his publishers, protesting against the stoppage of his book "Laon and Cythna." This letter was sold by the Anderson Auction Company in 1905 for $75. It was knocked down last evening for $610, to Lathrop C. Harper.

IVES POLISH RUGS SOLD FOR $36,700

Ex-Senator Clark Pays the Highest Price, $9,300, for One of Famous Five.

GIVES $7,400 FOR ANOTHER

An Adam Bedroom Suite Brings $2,100—Total for Art and Book Collection Is $256,457.

There were big prices at the closing sale of the Brayton Ives art collection at the American Art Galleries yesterday afternoon, a large attendance, spirited bidding, and at the same time the people of prominence who are the usual attendants at these sales notably absent, their buying being done largely through agents—one of the first signs of Spring.

The imperial Polish rugs brought the big prices of the sale. Ex-Senator William A. Clark paid the highest price and purchased the two most interesting rugs. Both of these were exhibited at the famous loan exhibition of rugs at the Metropolitan Art Museum in 1910. For the first of the two rugs bought by Mr. Clark, No. 379 of the catalogue, he gave $7,400. This is one of the rugs that was sold in the Yerkes collection in 1910 at what at that time was considered a good price—$4,800. This imperial Polish rug of the seventeenth century is a silk rug, with silver and gold ground, which is a feature of the so-called Polish carpet, and is 6 feet 7 inches long by 4 feet 9½ inches wide. The field has arabesques of red, light green, and delicate shades, yellow stems defining the areas of gold and silver ground, and large floral and conventionalized fruit motives. Flowers in red and salmon pink, with gold and silver leaves, appear on the green ground of the border.

The second purchase of ex-Senator Clark, one of the same Polish rugs, slightly larger, 6 feet 9½ inches by 4 feet 9½ inches, No. 380, brought a still higher price, the top price of the day, $9,300. This had a two-shade green ground with foliage motives in colors and silver and gold and large flowers in colors on the centre field. Mr. Clark visited the exhibition, but was not present at the sale yesterday.

A delightfully artistic rug, 7 feet by 4 feet 7 inches, No. 382, silk and silver thread weave, soft fawn color field and conventionalized Indian lotos flower designs, went to D. G. Kelekian for the second highest price of the day, $8,900.

James F. Ballard paid $3,400 for No. 381, a silk rug of close velvety pile, the field in pale pinkish tone with conventional floral motives in sapphire blue, emerald green, and yellow; No. 383 was a second rug to go to Kelekian, who paid $7,700 for it. This was 6 feet 6 inches by 4 feet 10 inches, the closely woven pile entirely in silk, emerald green field, completely covered with the sacred Indian lotos, tendrils and cloud forms.

These were the five Polish rugs of the Ives collection, the rugs which are always interesting from their beauty and the uncertainty of their origin. They have been said to have been made at Warsaw by Oriental weavers under the direction of a famous rug maker, Mersherski, who studied the textile work in Persia and India. It is a tradition in noble families of Poland, but is not generally accepted. The distinctive feature of the carpets is the silver and gold thread which is used to cover large areas of their surface.

Another fine rug of the collection, an antique Ispahan rug, No. 384, six feet eleven by four feet eight, of closely woven silky pile and in splendid condition, went to Kouchajkl for $3,700. The field of this beautiful rug was of claret red shading to rose Du Barry, almost completely covered with a design of Indian lotus tendrils, cloud forms and other small floral designs in many colors. This was of a period from the sixteenth to the seventeenth century.

Of the other rugs Kelekian paid $700 for No. 373, an antique Ghiordes prayer rug, and for another, No. 374, of the same size and period, seventeenth century, S. S. Laird of Philadelphia gave $425. In sixteenth century textiles, Vital Benguiat gave $540 for three sumptuous Renaissance lambrequins, No. 406; for Nos. 408 and 409, eight embroidered Renaissance and four panels to match, $1,440; and $1,700 for forty-two yards of sixteenth century Renaissance velours, No. 410, golden yellow ground with coats of arms, leaf scrolls and grotesques in emerald green.

A royal Beauvais tapestry, seventeenth century, No. 413, one of "Les jeux d'enfants" series, went to F. J. Marion for $2,350. A Renaissance tapestry banquette, No. 430, went to the same buyer for $525.

An Adam bedroom suite, No. 467, which came from the Greystones Priory, County Dublin, Ireland, where it had been in the possession of one family for nearly 100 years, went to Bernet, agent, for $2,100. This was purchased for Mrs. M. D. Whitman with other Adam pieces for an approximate sum of $3,500.

The total for yesterday's sale wae $69,255, making a grand total for the art collection alone of $169,106, and for the Brayton Ives collection, books, autographs, &c., everything sold to date, $256,457. The masterpieces of engraving and etching will be sold on Monday and Tuesday afternoons and evenings of this week. There are 1,028 numbers in this collection alone and all of the greatest excellence.

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